

Second Quarter, 1988

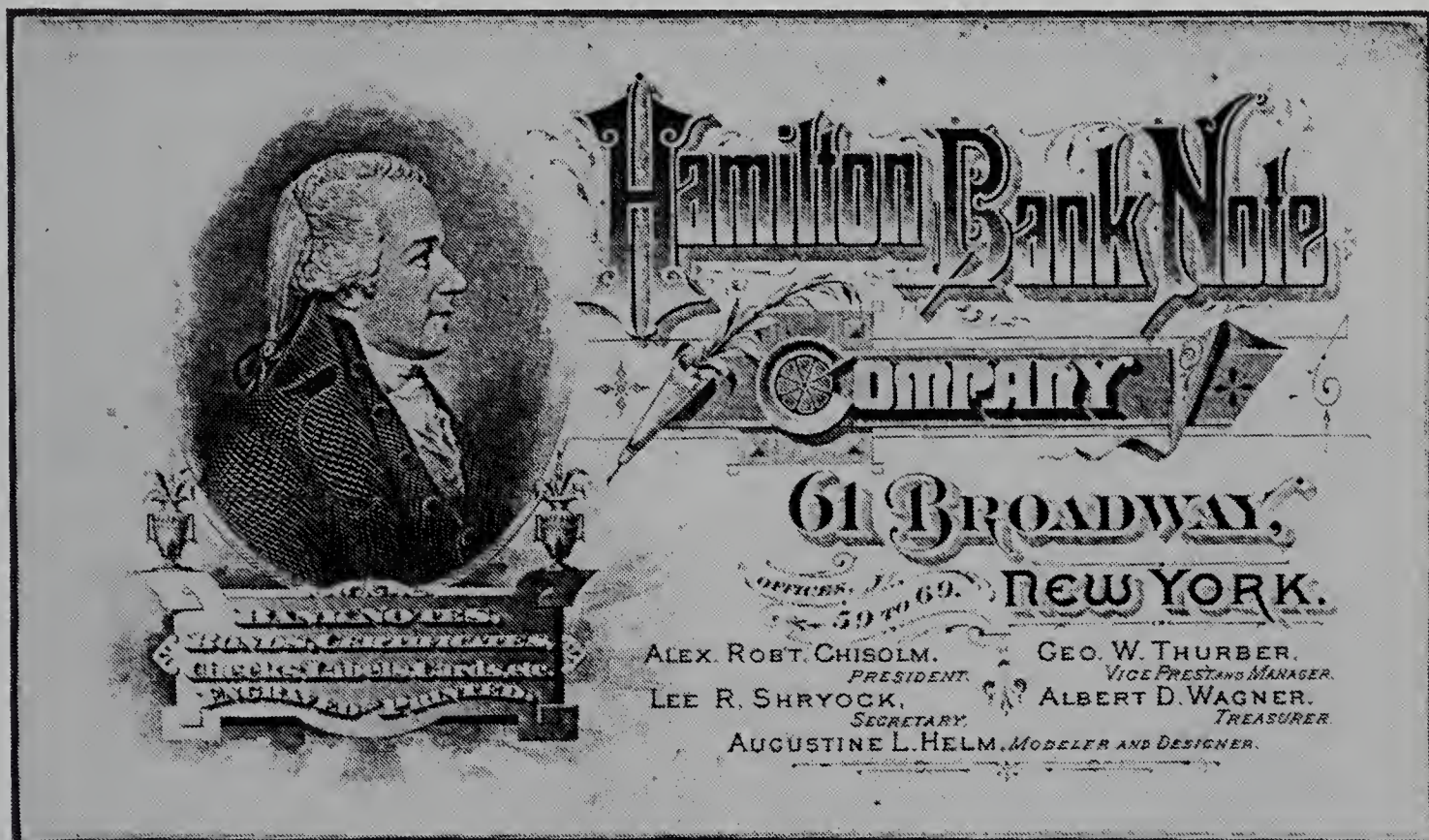
Vol. 45, No. 2

Whole No. 178

ISSN-0014-0848

The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



Advertising trade card of a philatelically famous bank note firm, whose memorabilia and the "Seebeck connection" are featured in this issue.



Official Journal of The Essay-Proof Society

© 1988 by The Essay-Proof Society, Inc.

“Especially for Specialists”[®]

Schiff Auctions
WORLDWIDE STAMPS
&
POSTAL HISTORY

AN INVITATION TO CONSIGN

Individual stamps, covers or collections for Public Auction or Private Treaty Sale.

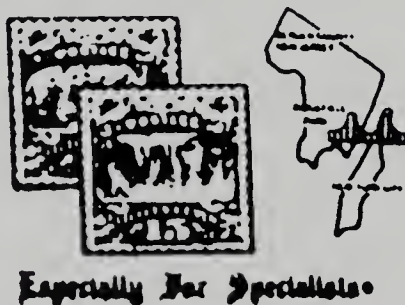
WE ALSO PURCHASE OUTRIGHT!

Contact us first describing your material. Include your address and phone numbers.

**WHAT IS A SCHIFF “ESPECIALLY FOR
SPECIALISTS”[®] AUCTION?**

It's an auction designed with YOU in mind, whether you are a buyer or a seller of U.S. or Worldwide stamps. If you do not get our catalogues you are missing out! Send U.S. \$8.50 (U.S. \$12.50 overseas) for a year's subscription to catalogues and prices realized or send U.S. \$1.50 for our next auction catalogue and prices realized (U.S. \$1.00 catalog only).

Catalogues picked up at our office are complimentary.



Jacques C. Schiff, Jr., Inc.

195 Main Street

Ridgefield Park, N.J. 07660 USA

201-641-5566 (from NYC 662-2777)



Licensed & Bonded Auctioneers, Established 1947

The Essay Proof Journal

Vol. 45, No. 2

SECOND QUARTER 1988

Whole No. 178

Published Quarterly by The Essay-Proof Society,
Affiliate #159, American Philatelic Society

Editor

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

Subscription Rate \$20.00 per year in advance

Back numbers are available from the Secretary. Price on application.

Advertising Rates

Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue,
July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users \$32.50
Inside Front and Rear Covers available in sequence on request by full page users \$30.00
Full Page \$25.00 Half Page \$15.00 Quarter Page \$ 8.50
10 Percent Discount for 4 or more insertions on advance contract.

Contents

Hamilton Bank Note Co. Memorabilia and the Seebeck Connection	51
Hipschen Engraving of Paul Revere for BEP	56
The Christophe's Citadel Issue of Haiti, <i>by F. Burton Sellers</i>	57
Die Recognition and Study, <i>by George W. Brett</i>	65
Col. Green's Essay for a Personal "Stamp," <i>by Barbara R. Mueller</i>	69
Danish Essays for Use in Oriental Telegraph Services	71
American Bank Note Begins Archive Dispersal with Christie's Sept. 28, 1988 Sale, <i>by Barbara R. Mueller</i>	74
The American Bank Note Company Sale of Proofs—Some Comments, <i>by Robert H. Pratt</i>	77
A Haitian Whatizit! Philatelic or Numismatic?, <i>by F. Burton Sellers</i>	85
More on the Bank of England "Test Note"	86
Footnote to the Taylor Taxpaid Revenue	91

The Essay-Proof Society, Inc.

EPJ Awarded Vermeil Medal	92
Secretary's Report, <i>by Barbara R. Mueller</i>	92
Prexy's Paragraphs, <i>by Robert H. Pratt</i>	93



Figure 1.



Figure 2.

The small scrollwork name plate incorporating a very tiny portrait of Hamilton shown in **Figure 4** is in the form of a die proof in brown on porous wove paper, die sinkage 70×42 mm., portrait 8×9 mm., overall 44×13 mm. Dr. Jackson has no knowledge of the use of this die.

Deserting the Hamilton motif, the company used a head of a nymph shown in **Figure 5** as a die proof in black on pale green, die sinkage 77×93 mm. on large card $7\frac{3}{4} \times 10\frac{3}{8}$ inches. It found use on a large trade card (may be in the form of a print or cutting from a sales book) $6\frac{1}{4} \times 9\frac{1}{4}$ inches, black and white. In this **Figure 6** note the Gold Street address and the name

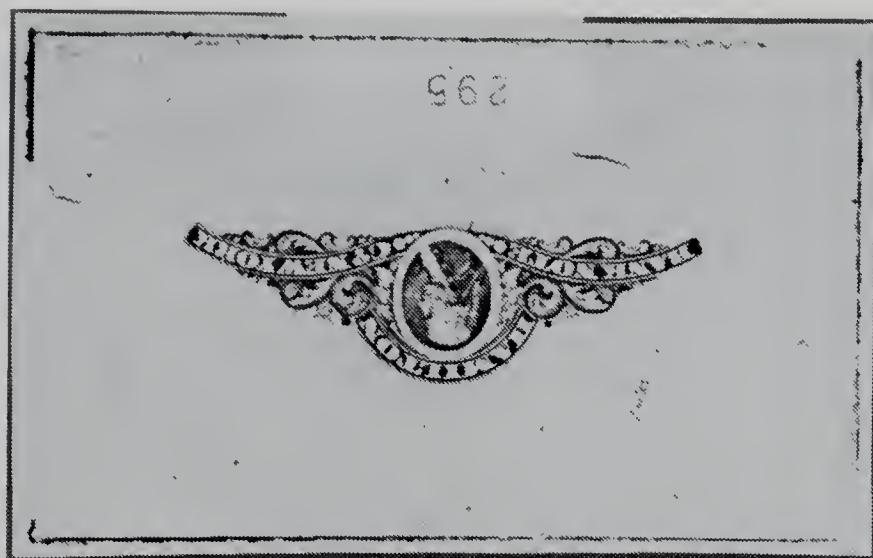


Figure 4.



Figure 5.

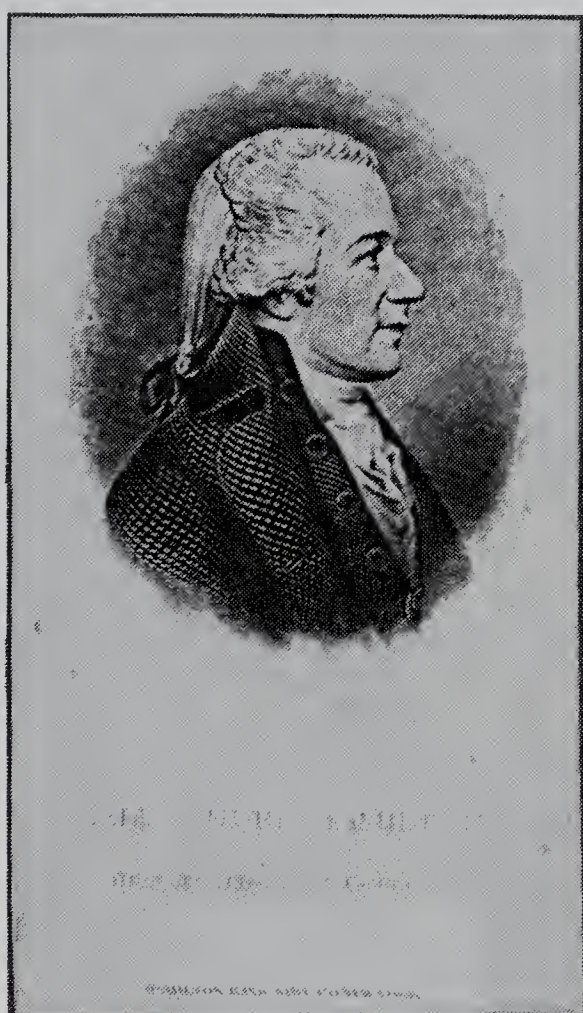


Figure 3.

of Charles E. Gray, vice-president and general manager. Brazer lists a C.E. Gray as a director in 1893.

Finally, **Figure 7** consists of an unfinished pen, ink and wash drawing for yet another trade card. Was the blank space intended for the nymph or the Hamilton head? This must be of more recent vintage because of the inclusion of a telephone number and the Brooklyn address. Brazer wrote that George A. Field, listed as manager of sales, became president in 1940.

Other bank note names attached at times to Hamilton were:

— A.L. Helm, modeler and designer, 1833-1920; born in Virginia and began his career in the Cincinnati office of Rawdon, Wright, Hatch & Edson; later worked with many



Figure 6.

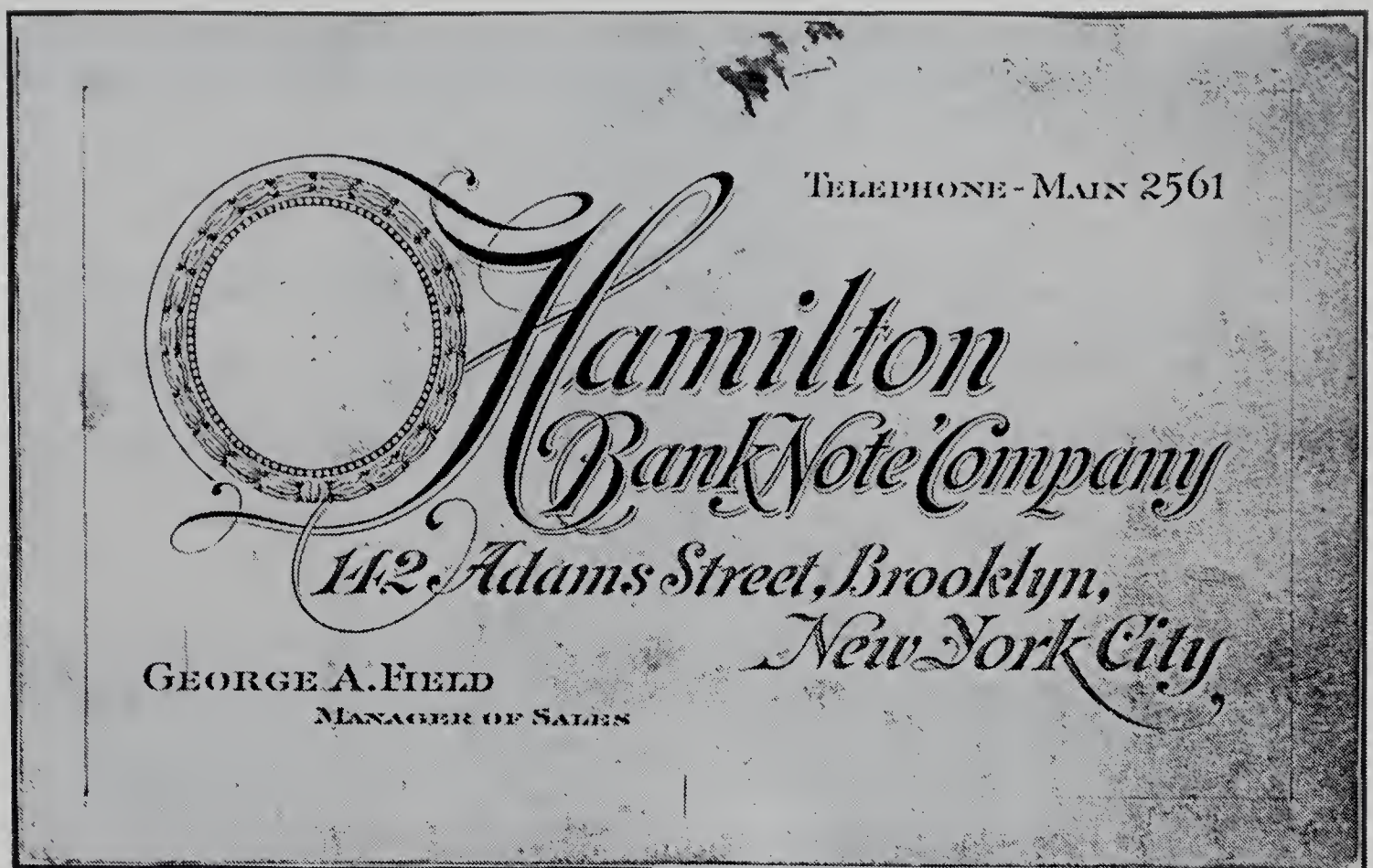


Figure 7.

small companies and designed jewelry and silverware for Tiffany & Co. 1870–80. In 1881, became modeler and designer for Hamilton and in 1883, a stockholder; left Hamilton in 1885 to go to the Bureau of Engraving and Printing, and later began his own business.

- George W. Thurber, letter and ornamental engraver; dates uncertain—1816 or 1817 or 1821 to 1897 or 1901; may have been an original stockholder of National Bank Note Co. In 1867, became treasurer of the new Manhattan Engraving Co. Sometime in the 1870s joined American Bank Note and became Chief of its Engraving Division under William Main Smillie. With backing of A.R. Chisholm of Morristown, New Jersey, helped establish Hamilton. According to the minute books of Hamilton, examined recently by Bill Welch of the ISSS, Thurber was to be paid \$30 a week for one year as superintendent of the engraving, transferring and plate printing departments as well as engraver, beginning Sept. 10, 1885.
- Harry L. Chorlton, vignette engraver, born 1869 and still living in 1948; engraved for Hamilton 1884–1886; later went to Homer Lee, then the BEP; Brazer's conflicting data says he engraved the Nicaragua 1895 coat of arms series and the Salvador 1899 Ceres lithographed series.
- G.F.C. Smillie, 1854–1924; engraver with American Bank Note, Homer Lee Bank Note, and later the BEP. On May 8, 1893 he went to work for Hamilton at \$120 a week but left after six months.

Also worth noting is the fact that the 1 Wall Street address was home to many bank note printers through the years, going as far back as 1852 (Danforth, Bald & Co.) and 1859 (Danforth, Wright & Co.).

To end on a puzzling note, the trade card in **Figure 1** (both it and **Figure 2** are postal card size) has a handwritten note on the back which is rather difficult to decipher, but which appears to read:

"N.Y. 1-16-83/W.C. Smillie Esq./Dr. Sir: Yrs. 15th covering N.Y. St.D. (?) \$33.08 rec'd. and payt in full the bill rendered for the engraving work. You have our thanks—and am ready to serve you at command. Hamilton Bk Note Co."

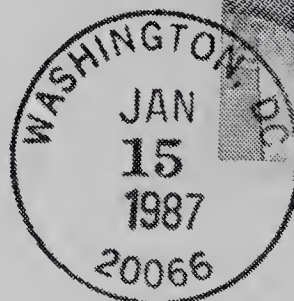
References

Encyclopedia of Designs, Designers, Engravers, Artists of United States Postage Stamps 1847-1900, by Les Schriber Sr., American Philatelic Society, undated.

The Seebecker, International Seebeck Study Society, William Welch, P.O. Box 8000, State College, PA 16803.

"A Historical Catalog of U.S. Stamp Essays and Proofs," by Clarence W. Brazer, *Collectors Club Philatelist*, issues from 1938 to 1949.

Seebeck: Hero or Villain, by Danilo Mueses, English translation, 1988, by Spanish Main.



**BUREAU OF ENGRAVING AND PRINTING
DESIGN CENTER OPENING
JANUARY 15, 1987**

Hipschen Engraving of Paul Revere for BEP

Thomas Hipschen, one of the best known contemporary engravers at the Bureau of Engraving and Printing who did stamp number four of the 1986 Stamp Collecting booklet picturing the Ameripex sheet, in 1976 engraved this portrait of Paul Revere from a painting by John Singleton Copley. It was used on the official invitation to the January 15, 1987 opening of the Bureau's Design Center and also on the souvenir shown here. In both cases a print of the engraving was affixed to, not imprinted directly onto, the paper. Thanks to Belmont Faries for providing the illustration.



Henri Christophe

The Christophe's Citadel Issue of Haiti

by F. BURTON SELLERS

IN THE closing paragraph of my article about the Waterlow proofs and specimens of Haiti's Port-au-Prince Bicentennial Issue, which appeared in the Second Quarter 1987 issue of this *Journal*, I indicated that Waterlow produced similar material for later issues. This article describes two such issues which appeared late in 1954.

That was an important anniversary year for Haiti as it represented the 150th year of its independence, finally won in 1804 from France after a long sanguinary struggle. To celebrate the anniversary Haiti issued three series of stamps on January 1, 1954. One recognized some of the heroes and battles of the revolution and comprised seven regular postage and eight airmail postage values. Among the heroes recognized were Dessalines, Christophe, Lamartiniere, Petion, Boisrond-Tonnerre, Capois and Toussaint L'Ouverture. Sharing the lowest value of the regular postage and the highest value of the airmail postage stamps were portraits of Dessalines and Paul Magloire, the latter the then current president of Haiti. This series was produced in Switzerland by Courvoisier.

The second series of two regular postage and four airmail postage values was produced by Waterlow and Sons in London. Featured on the stamps were scenes from revolutionary battles at Vertieres and Crete-A-Pierrot.

The third series surprisingly featured only the portrait of Madame Yolette Magloire, wife of the president, on two regular postage and six airmail postage stamps, printed by Courvoisier. While Madame Magloire could hardly be considered a hero of the revolution, it could be argued that there was precedent for putting the portrait of the President's wife on Haitian

stamps. The first issues of Haiti in 1881 presumably depicted the head of Liberty and are known to collectors as the Liberty Heads. They were issued during the presidency of Luis Etienne Felicite Lysius Salomon. During the latter part of Salomon's administration his detractors claimed that the stamps actually bore the effigy of Madame Salomon. Although never acknowledging that this was the case, Salomon had the stamps replaced in 1887 by a short series bearing his own portrait! To date, these two issues represent the only times the portrait of the wife of a Haitian president has appeared on the stamps of her country.

It was not until the first of the foregoing series appeared that Henri Christophe had been recognized on Haiti's stamps. Although Dessalines, Petion and Toussaint L'Ouverture had appeared on several previous issues, this great hero of Haiti's revolution had been neglected. Perhaps to make up for this oversight two lengthy series of stamps publicizing the restoration of Christophe's Citadel were released on December 6, 1954 and are the subject of this article.

A few years after the establishment of Haiti as an independent republic, Henri Christophe and his revolutionary colleagues came to a parting of the ways. Christophe established himself as president of the Northern Republic of Haiti with his capital in Cap Haitien on the northern coast of the country and Haiti's second largest city. Here he held sway, first as president and later as King Henri, until his death by suicide in 1820. During that period there were actually two Haitis in existence and warring with each other.

Christophe was driven by a morbid fear that some day the French would return to reclaim the island and reinstitute slavery. To protect against this eventuality Christophe drove thousands of his people for years to build an impregnable fortress atop the precipitous 2,600 foot peak, Bonnet-a-l'Eveque, a few miles southwest of Cap Haitien. Although not fully completed at Christophe's death, his monumental "Citadel" stands today as one of the wonders of the modern world. Left largely to decay over the intervening years, some measures of restoration to make it a tourist attraction were undertaken during Magloire's administration which began in 1950. Reached only by an arduous horseback ride, the fortress and the view are well worth the effort of a visit.



Fig. 1. Design from first series (enlarged 2×).

To celebrate and publicize the restoration, Waterlow was commissioned to produce two series of stamps which were issued on December 6, 1954. Each series comprised a single 10 centimes regular postage stamp and five airmail stamps of 50 centimes, 1, 1.50, 2.50, and 5 gourdes denominations. One series featured portraits of Christophe and Magloire flanking a sketch of the Citadel. The 10 centimes regular postage value of this series is shown as **Figure 1**. All airmail values were of this same design. **Figure 2** illustrates the design of the second series, embracing the Haitian flag and the tomb and coat of arms of Henri Christophe. All values of this series shared this same design. What these black and white illustrations cannot convey are the colorful appearance of these stamps, all but one of which are bicolored or multicolored.



Fig. 2. Design from second series (enlarged 2×).



Fig. 3. Waterlow proof of 10c regular, first series.

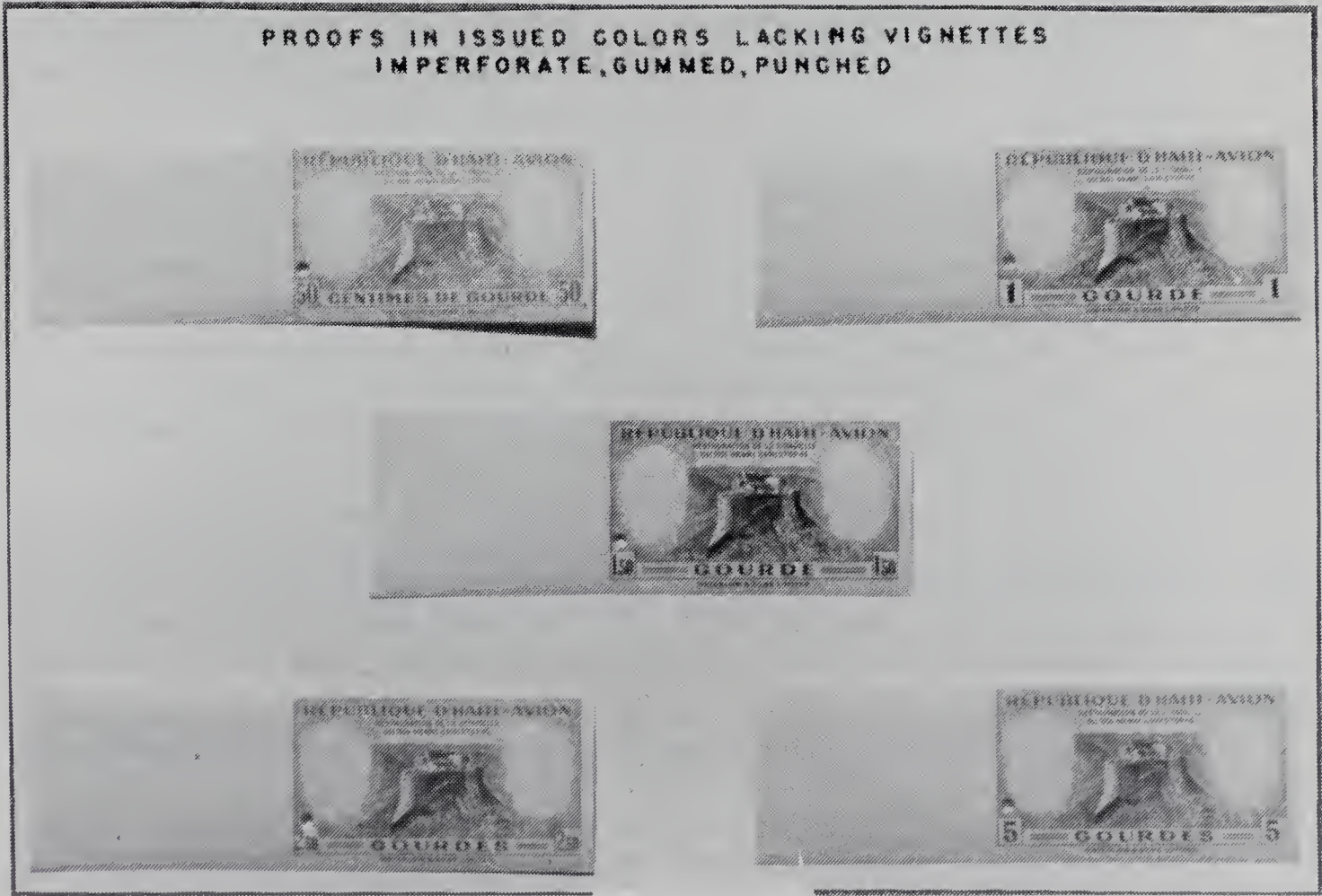


Fig. 4. Proofs in issued colors, lacking vignettes, imperforate, gummed, punched.

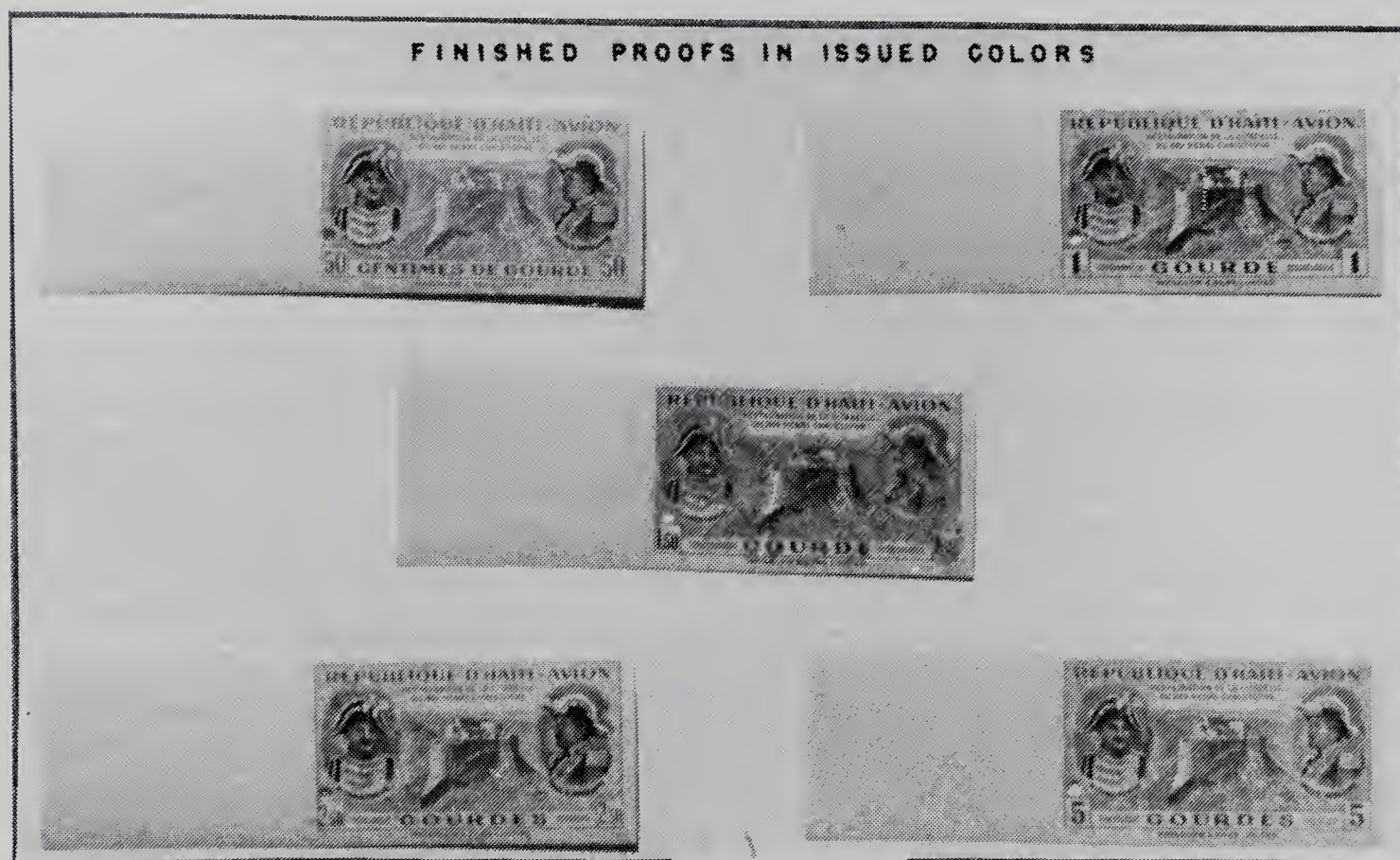


Fig. 5. Finished proofs in issued colors.

Illustrated as **Figure 3** is a proof of the 10 centimes regular postage value of the first series. This is the only monochromatic stamp in the two series, and is in a bright carmine color. The apparent black spot at lower left is actually a small punch hole, a characteristic of all these items released by Waterlow. The proof is on hard, unwatermarked wove paper and is fully gummed.

Development of the lithographic stones or plates is shown in **Figure 4**, depicting the five airmail postage values in their issued colors on gummed stamp paper, lacking the vignettes and each having the usual small punched hole at lower left. Colors are bright shades of orange, blue, green, gray, and carmine on the ascending values, respectively. Completed proofs in the issued colors, to which the two black portrait vignettes have been added, are shown in **Figure 5**. Also imperforate and fully gummed, they have the small punched holes.

The second series of stamps exhibits a somewhat more interesting and colorful development. All six stamps of this series are multicolored by virtue of the black and red flag at the left, black in the left half and red in the right half, with the Haitian coat of arms superimposed in the center of the flags.

Figure 6 shows the development of the flag for the 10 centimes regular postage value in a series of four proofs. At top is the completed flag. Immediately below is the proof in issued color without the flag. Next is the proof with partial flag shown and at the bottom of the group is the completed proof with full flag. Again all the proofs are imperforate, gummed and punched. The issued stamp on first day cover with blue handstamp cachet is shown at the bottom of the illustration.

Progress proofs of the five airmail postage denominations are shown in **Figures 7 and 8**. They are shown with no flag, partial flag, and the completed flag. Clearly the partial flag represents the black part of the flag and the black flag pole. Except for the 5 gourdes value which is in the same red color as the right half of the flag, making it bicolored, the other four values are in three colors—the red and black of the flag and the basic color of the stamp, as listed previously.

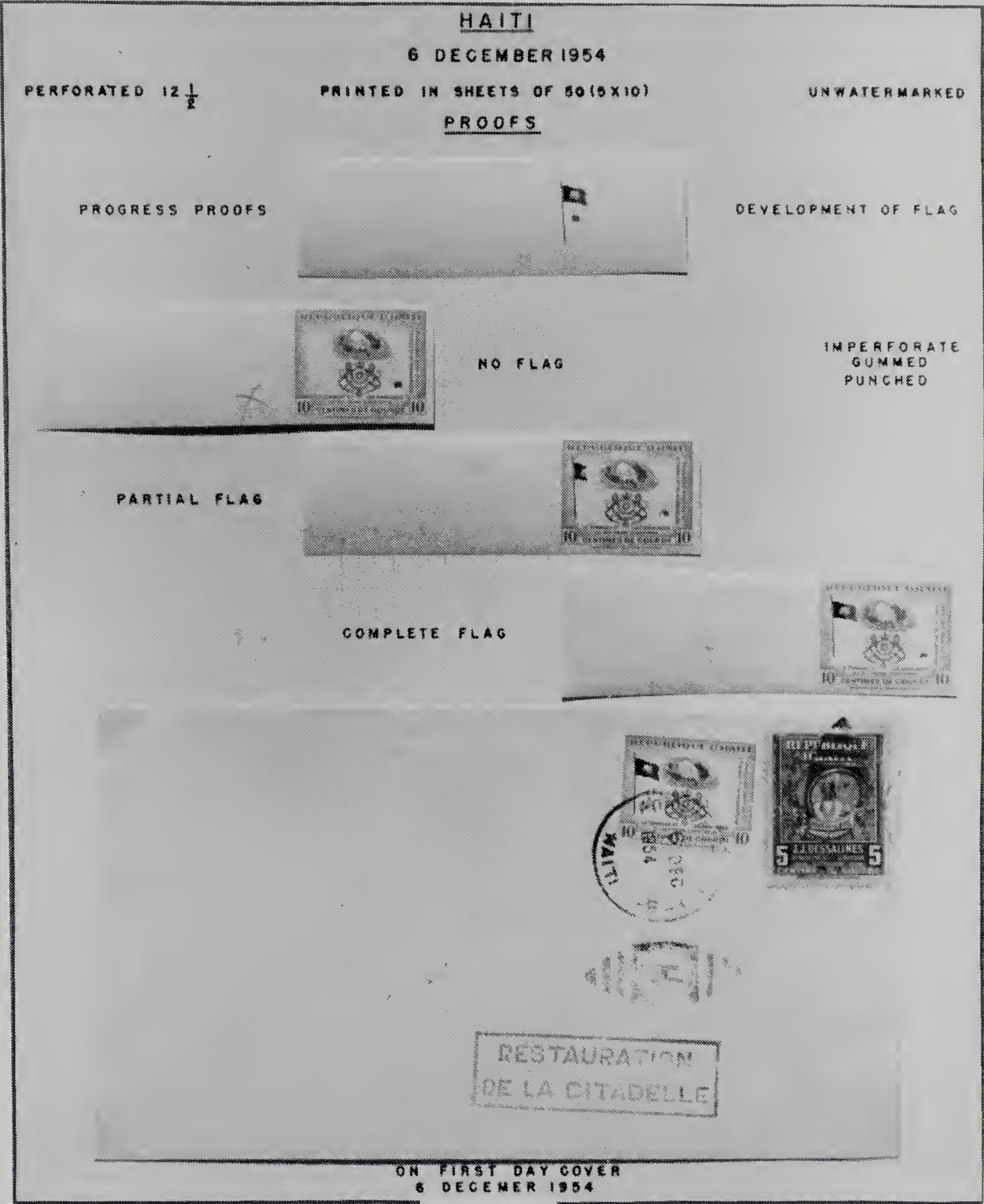


Fig. 6. Page from the author's collection showing progress proofs of the 10c regular and issued stamp on first day cover.

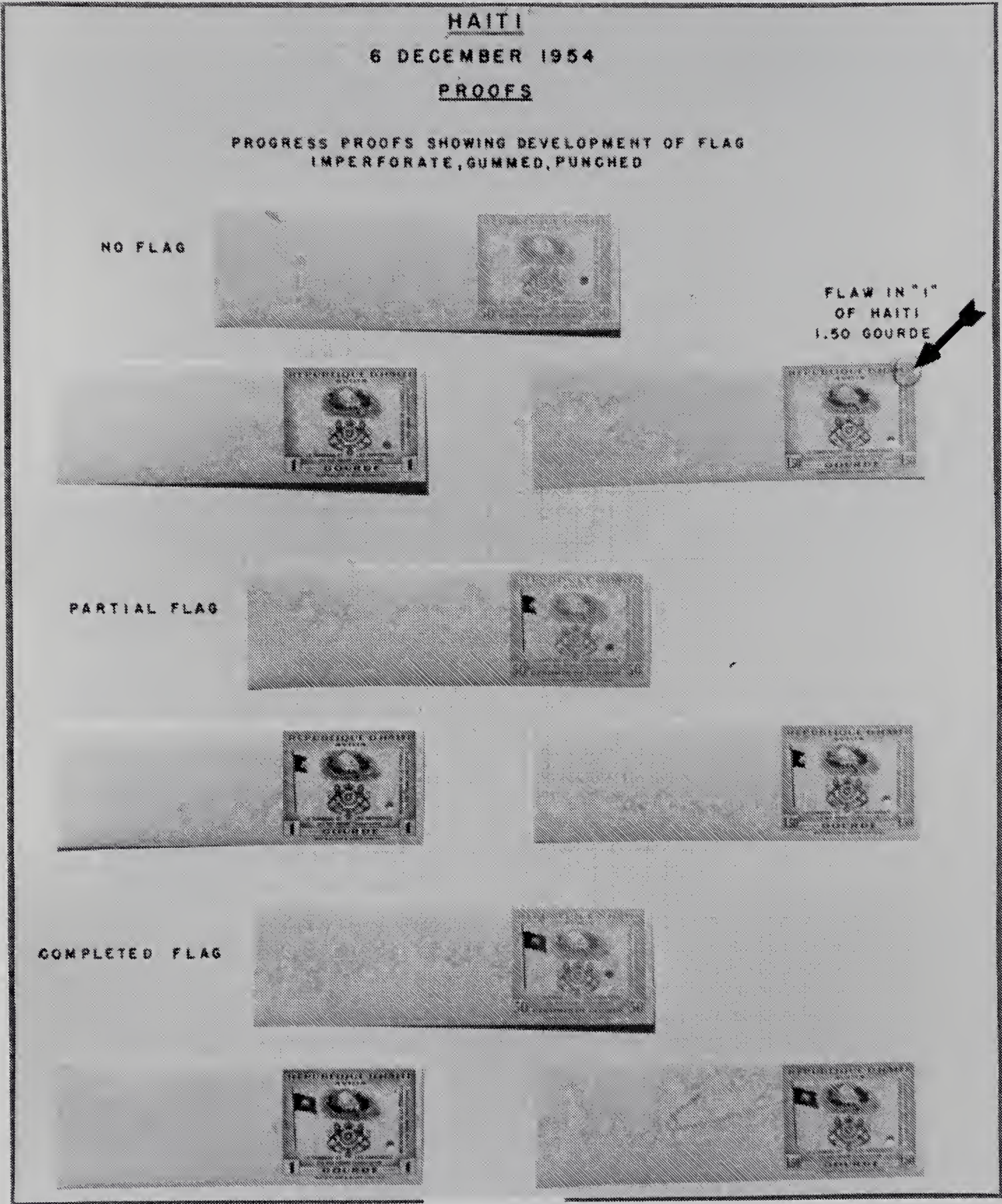


Fig. 7. Page from the author's collection showing progress proofs of the airmails.

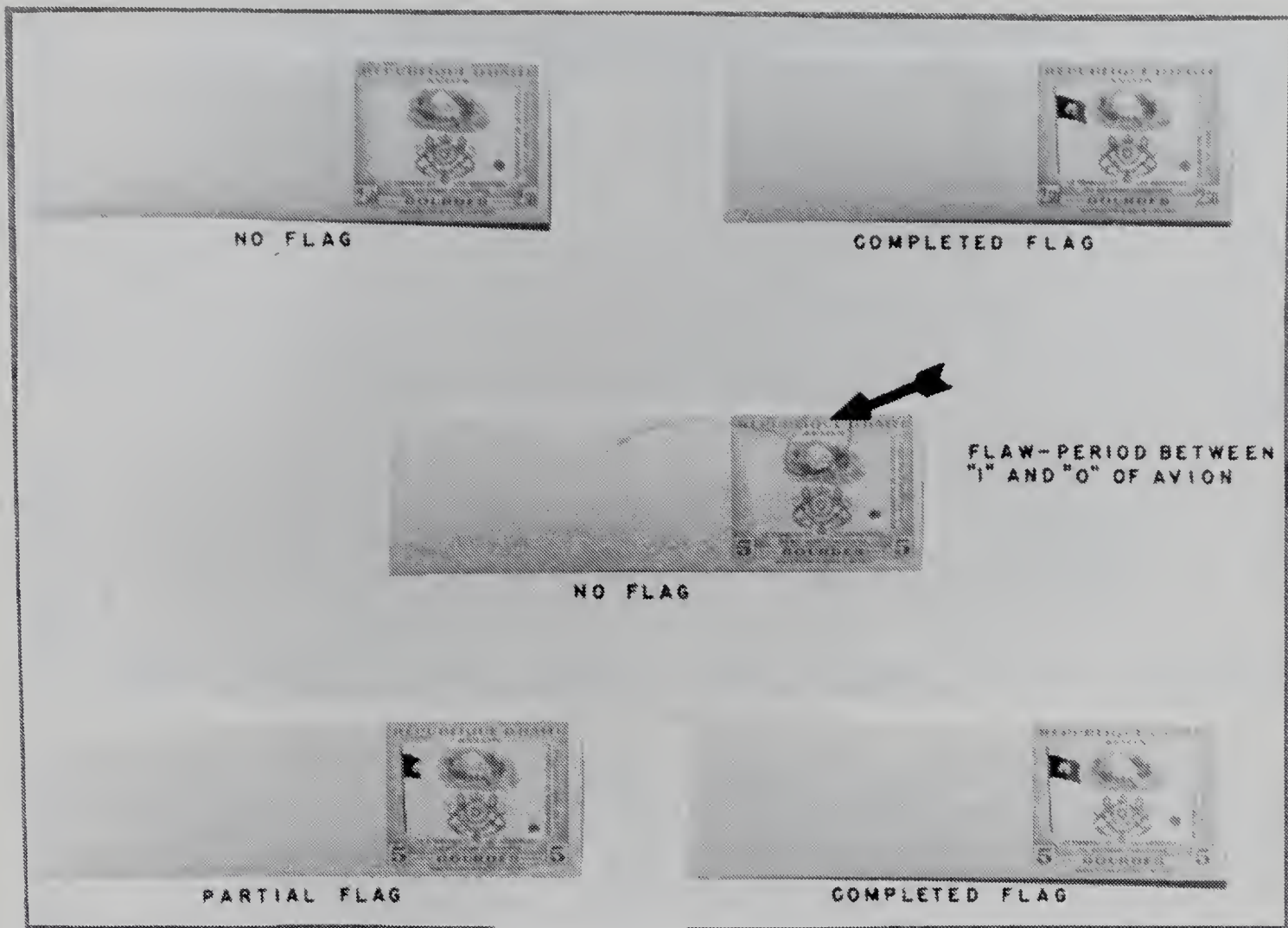


Fig. 8. More airmail progress proofs.



Fig. 9. Finished stamp in unissued color (enlarged 2x).

Of special interest in these illustrations are the flaws that have been noted and circled in pencil on the proofs of the 1.50 and 5 gourdes values. There is a white flaw in the “I” of Haiti of the 1.50 gourde value and a period between the “I” and the “O” of Avion on the 5 gourdes value. These flaws were corrected on the plate before the stamps were printed. All of these proofs, like the others, are imperforate, gummed and punched. The not infrequent appearance on the market of this Waterlow material suggests that at least one sheet of 50 of each of the illustrated proofs was produced.

Apparently made for sales demonstration purposes is the item illustrated as **Figure 9**. It is a finished stamp of the 2.50 gourdes value but in a violet color, different from that of any of



Fig. 10. First day cover.



Fig. 11. First day cover.

the issued stamps. The flag is in the normal red and black colors, the stamp is gummed and punched, and is perforated the same 13 as the issued stamps. The black overprint in two lines of sans-serif capital letters reads "Waterlow and Sons Limited/Specimen."

The issued stamps of both series were printed by lithography on the same unwatermarked wove paper as used for the proofs and are Scott listed as Nos. 404-405 and C81-C90. Sheet size was 50 (5 × 10). The Citadel series was perforated 13½ × 13 and the tomb series 13. Quantities issued were 100,000 each of the two 10 centimes regular postage stamps. The two 50 centimes airmail stamps had printings of 80,000 copies each and the remaining values only 20,000 copies each. These are relatively small printings, even for Haiti, and the stamps, particularly the high values, are not easily found on commercial covers. First day cover usage of both sets is shown in Figures 10 and 11.

Die Recognition and Study

by GEORGE W. BRETT

(Editor's Note: This is a minor revision of an article that appeared in *Weekly Philatelic Gossip* for June 26, 1937. A few references have been added, a correction or two made, and a listing provided of studies by the author using the techniques described. The author is the discoverer of the two types of the two-cent Washington stamp in the U.S. 1922-1938 series as well as of the more recent types of the Oliver Wendell Holmes stamp of 1968. These discoveries led to full catalog recognition of the differences. His outline of methods used in die recognition and study should be of special interest to essay/proof collectors because they so frequently deal with die proofs.)

OCCASIONALLY a collector studies stamps for dies or types. I say "occasionally" advisedly, on the basis of the past U.S. historical record. For example, it was not until 1915 that the two types of the 10c and \$1 of the 1894-98 U.S. issues were reported—and even yet I wonder if their story is complete. (1988 note: A number of "type" discoveries have been reported since 1937 from this early Bureau of Engraving and Printing period but I still don't feel that the study is finished.) Mr. B.W.H. Poole has informed the writer that he discovered the two types of the 10c when looking for plate varieties, and that thereupon Mr. J.B. Leavy, the government philatelist at the Smithsonian, investigated and discovered the two types of the \$1.00. (See Poole, 1915 and Leavy, 1915). In 1935 a variation of the 4c of the same issues was brought to light by Mr. Charles L. Palmer. How long did it take to work out the dies and types (engraved and offset printed) of the 2c U.S., series of 1911? Only in 1934, Mr. Byron L. Wilcox discovered a new type of the 2c offset. Is there any assurance that this is yet complete? Why is this?

Some folks may laugh indulgently at the variety hunter, but wouldn't you think that a great many people would be interested enough to at least catch major types? The writer is unable to credit this deduction as showing that the real student of U.S. stamps is a not very common example; there must be some other reason. That reason probably is the apparent lack of inducement (the chances of finding any new types are too small to undertake a study for them alone) and the time and trouble necessary. That the study of dies can be interesting in itself is not generally realized even though in most cases it has to be done without benefit of die proofs (prints) which would make it easier and more sure.

In philately a die is a block or plate bearing one or more copies of a design which may be transferred by pressure (usually there is only a single unit of the design on a die). In other words, following the design itself, comes the die as a basic feature in the production of stamps. Ordinary dies are not used in processes in which photography enters, except indirectly, such as copying a printed impression taken from a die; but dies do enter into the printing of stamps by typographic (letterpress) methods (stereotypes and electrotypes), by embossing (if considered a method of printing), and by line-engraved intaglio. We shall concern ourselves mainly with the latter printing method as has been used for most of the U.S. postage issues. In practically all cases of stamp printing we have some intermediate transfer of the design between the die and the printing plate. These "intermediates" are sometimes termed dies also and they come under the scope of the definition. However, in practice we do not consider the intermediate in line-engraving a die; instead we term it a "relief" or "transfer roll."

A suggested subject outline considering line-engraved dies and their possibilities is as follows (with apologies to the B.I.A. Decimal Classification and the preceding outline earlier evolved by Mr. L.M. Ryer):



The George Brett-discovered die varieties on the Oliver Wendell Holmes Stamp. This illustration, from *Journal* 143, page 121, describing the die differences, is a comparison of Type I and Type II 15c coils, along with a pair from the bottom of a booklet pane. See Scott's U.S. "Specialized" Catalogue for details of differences, but the position and crosshatching of the necktie variations are apparent even here.

Die Peculiarities, Imperfections, and Variations

- A. Unerased engravers' working marks.
 - 1. Guide dots or dashes.
 - 2. Layout lines—straight or curved.
- B. Misplaced lines or parts of the design.
- C. Parts of design unintentionally omitted.
- D. Die damaged.
 - 1. Before use.
 - 2. After first use.
- E. Revised dies.
 - 1. Re-engraved, including etching.
 - (a) Portions of the design strengthened and/or altered.
 - (b) Portions of design added.
 - (c) Identification marks added.
 - 2. Transferred die (from another die or dies).
 - (a) Parts of design removed (Footnote 1).
 - (b) Die defects corrected by removal (Footnote 1).
 - (c) Faint or faulty transfer.

This outline is an attempt to put into some kind of order the many die ramifications that are possible. One stamp may show examples of several of the categories—and some of this list may not exist on U.S. issues at all. A transferred die will frequently show the results of point “E-1-a” as compared with the old die, etc. “A” to “D-1” inclusive are die peculiarities and imperfections and the rest are variations from the die in its original state (or of a preceding die). Specifically an imperfection is a defect or flaw of the die as exists at time of first use. Take for example the 2c National Parks stamp (U.S.). The vignette is connected by lines at the four corners with the frame, or rather was intended to be, but at the lower right corner this line is lacking—an example of classification “C.” Ordinarily these defections are of no value and mean little; however, the point in recognizing them is to distinguish them from true plate and relief varieties; also they may be found of help in picking out different dies and this amounts to their only value since they are *normal* for the particular die and we are only interested in differences from that normal.

Plate variety hunters are told to familiarize themselves with the design of a stamp they are going to look over for varieties. We can do no better when we’re looking at the die angle. However, a special study of a group of stamps for dies or types is not especially advised unless it is known that there are two or more types or dies. A modified and pleasant form of die study without the grueling aspects of an out-and-out die chase is to take a series of stamps of different denominations, any country, but with similar frames and/or vignettes. Compare these similar portions of the different values—you will probably find some interesting differences. These similar portions are usually the result of transfers from a common master die without the denomination inscriptions but these transferred dies many times are gone over and touched-up here and there. An example of what can be done along this line (though not a case where common die was used between denominations) appeared in the October 1935 *Bureau Specialist* from the pen of Mr. Charles L. Palmer on the subject of the 1890–98 U.S. issues. As another suggestion take two recognized types (Footnote 2) of the same stamp and see if anything else has been changed besides the “stock” differences as described in the catalogues.

The main requirements for the die student outside of material and time are:

- (1) Good eyes. Don’t strain them—it isn’t worth it; try to keep both of them open when using a glass.
- (2) Good light. If you work at night and do not have “white” light facilities, a flashlight glass is suggested.
- (3) Lots of patience—and then some more of it.
- (4) A fairly good glass with double lens (achromatic), say 6 to 10-power, maybe even a bit lower in power because you want a field large enough so that you can view particular parts of two stamps at the same time. If the lens is scratched very much, discard it—your eyes are worth more than any glass. The ideal instrument would be something along the line of comparison microscopes.
- (5) Experience. By this I mean experience in the use of a glass and particularly in the recognition of plate varieties.

The following suggestions, gained from experience, will be found applicable in the locating of unreported types regardless of the method of printing used:

1. Watch places in the design of the stamp being studied that will be more apt to differ, such as fine detail, hair lines, etc.
2. Use clearly printed stamps and in multiples as much as possible.
3. Check carefully. Many little things are only printing differences.
4. Make use of direct comparison, using stamps of different periods of use or from different plates. Look at similar portions of stamps at the same time. A comparison of stamps from

lightly transferred subjects may be of more value than the comparison of well-entered productions.

5. Use the naked eye once in awhile. A “bird’s-eye view” will often pick out things that would otherwise go unnoticed.

6. Don’t look at a stamp from the same position all the time; turn it around.

In the past most of the types that are now recognized in U.S. stamps were found by variety hunters; after all, the only way to approach the problem, as the writer sees it, is as a plate variety hunter keeping the type angle in mind.

In connection with this sketch the reader may find reference to Mannel Hahn’s article “Stamp Printing Methods” in *Weekly Philatelic Gossip* of September 7, 1935, of assistance. The writer in turn acknowledges assistance from Sefi’s *An Introduction to Advanced Philately*.

Footnote 1. For practical purposes these must needs be done on the transfer roll intermediate between the new and old dies, but since in these cases the roll is not used for actual reproduction but only as a method of evolving a die which is probably further touched up before using, we cannot logically consider these relief varieties—the die is really our starting point. Details of reliefs on transfer rolls have been removed, however, and the roll used in laying down plates, and that does give us a relief type. Now the question probably arises how can one tell whether we have a die or a relief variation; well, that is another story.

Footnote 2. Not all of the U.S. types indicate different dies, the most notable exceptions being the offset stamps (postage issues of 1918–20) where photographic methods were used and, as mentioned in the second paragraph of this article, dies are not then directly applicable, if used at all. The significance of “type” as used in the standard works of reference is to indicate a design difference—no matter how it was arrived at.

Some citations and other references:

Brett, George W., 1937, “Die Recognition and Study”: *Weekly Philatelic Gossip*, v. 24, pp. 531, 537 (This was the first publication of the present article, and was produced under the sponsorship of the Bureau Issues Association and Walter A. McIntire as immediate editor).

Leavy, Joseph B., 1915, “United States—Another Interesting Discovery”: *The Philatelic Gazette*, v. 5, pp. 46–47.

Poole, Bertram W.H., 1915, “United States—An Interesting Discovery”: *The Philatelic Gazette*, v. 5, pp. 32–33.

Sefi, Alexander J., 1932, *An Introduction to Advanced Philately*, Second edition: Rowley & Rowley, Ltd., London, 130 p.

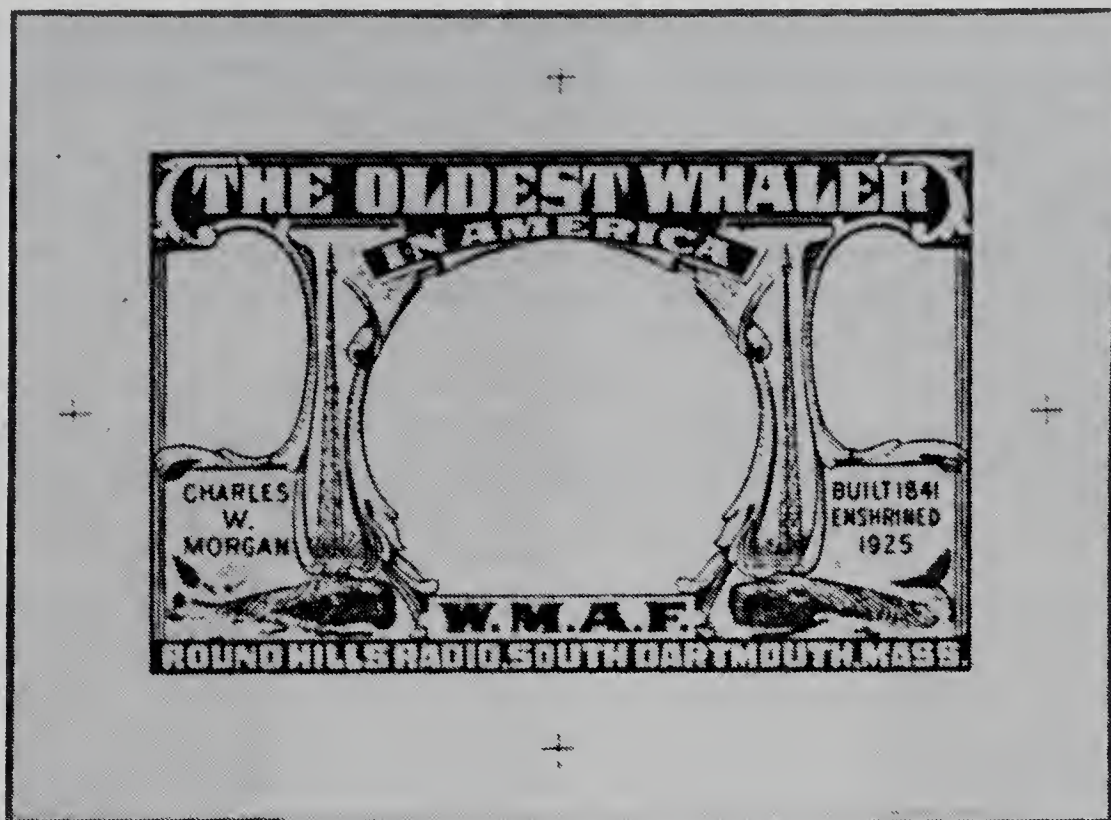
Williams, L.N. and M., 1971, *Fundamentals of Philately*: American Philatelic Society, State College, PA, 629 p. plus 30 p. of appendices and index. (This reference has been added as it is the most comprehensive presentation of stamp production available today.)

Sample studies, involving the author, applying methods described:

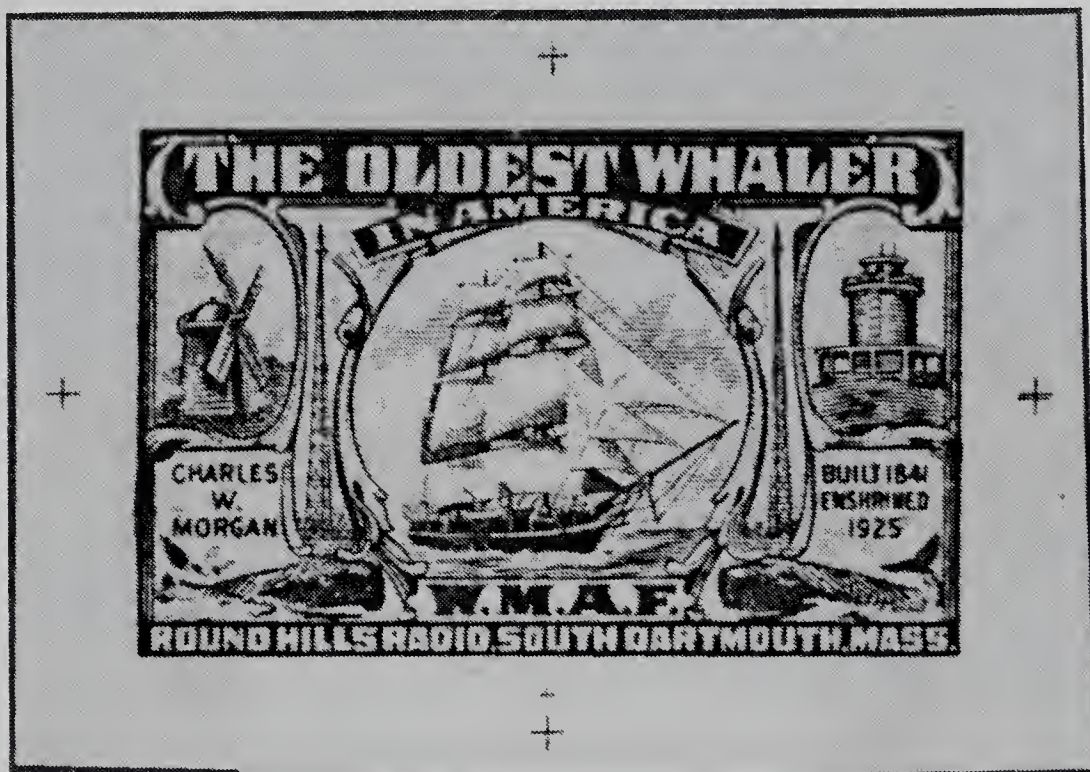
Southgate, H.M., and Brett, George W., 1936, “2 Cent—1922—Type II”: *The Bureau Specialist*, v. 7, pp. 65–67.

Brett, George W., and Southgate, H.M., 1955, “2c, Series of 1894, Type IV”: *The Bureau Specialist*, v. 26, pp. 283–293, 315.

Brett, George W., 1980, “The 15c Holmes Dies and Types, Prominent American Series of 1965”: *The U.S. Specialist*, v. 51, pp. 297–301, 364–367, 390–393.



Frame-only die proof (enlarged 2×).



Completed die proof (enlarged 2×).

Col. Green's Essay for a Personal "Stamp"?

by BARBARA R. MUELLER

SPRING housecleaning in Dr. Glenn Jackson's archives turned up the illustrated "essays and proofs" about which he recalls only the information that this material was made up by the Kihn Brothers engraving firm for a personal "stamp" ordered by the legendary collector Col. E.H.R. Green. There is no imprint on the material nor is Green's name as such mentioned. A search of biographies about him in Dr. Stanley Bierman's *The World's Greatest*

Stamp Collectors and George Amick's *Jenny!* yields no other information, indeed no mention at all. A personal query to Dr. Bierman confirmed his lack of knowledge about the items.

The group consists of:

- a. black and white die proof of the frame for the design, with registration marks in black;
- b. green and black die proof of the completed design with center and two side vignettes, double registration marks at bottom, black above green, with the others more or less coinciding;
- c. reddish brown and black die proof of the completed design as above and with the same arrangement of registration marks; all 36×22 mm.

The design promotes the *Charles W. Morgan*, the oldest wooden whaler in America. This fabled 113-foot ship is now at the Mystic, Connecticut Seaport docks. Of the thousand such great wooden ships that sailed from New England ports like New Bedford, Nantucket, Sag Harbor, and Mystic, it is the only survivor. During its working life of 80 years, it survived 21 captains.

The Mystic Seaport is a village/museum of maritime New England where more than 300 historic vessels are preserved and displayed. In the warm weather months, role-playing deckhands continuously man the *Morgan*. (On June 29, 1988, the USPS issued a 28c international rate postal card honoring the packet sailing ship *Yorkshire* at the Mystic Seaport.)

The small vignette at the left depicts an unidentified Holland-style windmill, with the name of the ship under it. The vignette at the right is of a round lighthouse, under which is the inscription "built 1841/enshrined 1925" (referring obviously to the ship and the 1925 date may be the date of the essay, too). Beneath the center vignette are the initials "W.M.A.F." and the inscription "Round Hills Radio, South Dartmouth, Mass."

The fabled Green fortune was based on New England whaling and shipowning. One wonders whether these activities ever involved the *Morgan*. At the time of the writing of this article, time did not permit searching for such a reference in the definitive book about the family fortune—*The Day They Shook the Plum Tree*, by Arthur H. Lewis (1963, Harcourt, Brace & World, Inc. New York). The significance of the windmill is not known to this writer, but the reference to the radio station is explained in Dr. Bierman's book. In 1918 Green built a mansion at Round Hills costing one and a half million dollars and incorporating many personal eccentricities. He built the pioneer radio station to broadcast sports events and classical music, which was amplified through a public address system mounted on a transmitter. The sound of it could be heard for miles, "much to the annoyance of his neighbors," according to Dr. Bierman.

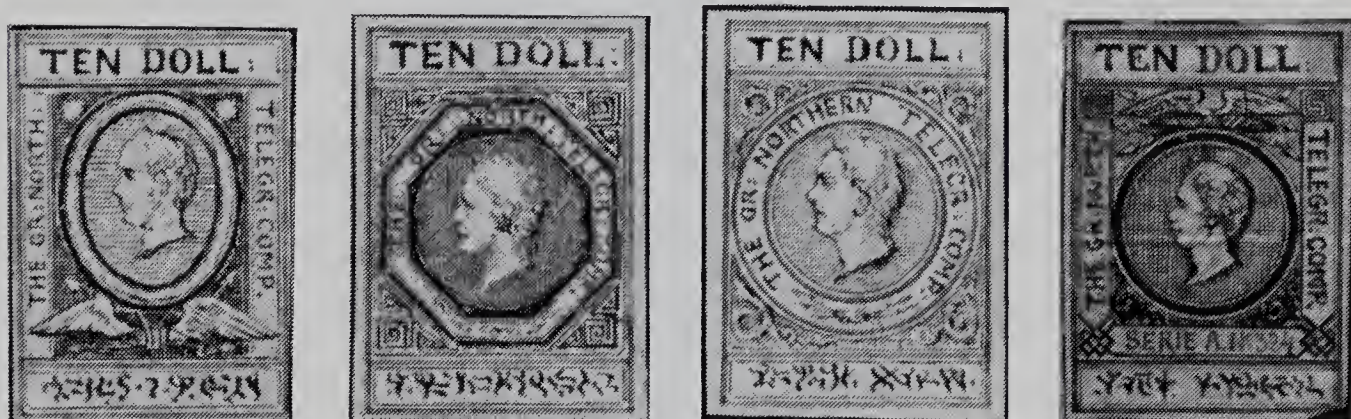
It is conceivable that the lighthouse was on the Round Hills property and perhaps even the windmill. At any rate, it would not be out of the Colonel's character to order creation of a finely engraved pseudo-stamp reflecting his many interests. The question remains, were any perforated, stamp-like labels ever produced and used?

Notes on the Presumed Printers

The roll call of famed American bank note printers usually does not include the name of Kihn Brothers Bank Note Co. of New York. Yet the principal of the firm was "one of the best informed bank note engravers in the world and had the ability to personally conduct any part of the business from designing and engraving to printing," according to Clarence W. Brazer writing in the *Collectors Club Philatelist* of April 1946. This was Charles E. Kihn (1861–1940); Brazer added these facts:

- born Oct. 21, 1861 in New York of German immigrants; began engraving career in early 1880s with Franklin Bank Note Co. under tutelage of Walter Shirlaw; later engraved in St. Louis and Chicago; went into business with his brother Alfred in 1896; refused offers to become an engraver for the Czarist government as well as China and Argentina; both brothers invited to come to Soviet Russia in 1932 but again refused; engraved Australian bonds ca. 1905 and essayed designs for a series of Commonwealth

postage stamps at the same time (illustrated in *EPJ* No. 3, July 1944); ca. 1905 Kihn Brothers purchased Philadelphia Bank Note Co. and assets of their predecessor firms Butler & Carpenter and Toppan, Carpenter from Ernest Schernikow; produced Western Union Telegraph stamps of 1913, "eagle and snake" Mexican tax stamps, Honduras revenues and 1907 series postage stamps; main business was in bonds and stock certificates of which they were the first to use border designs.

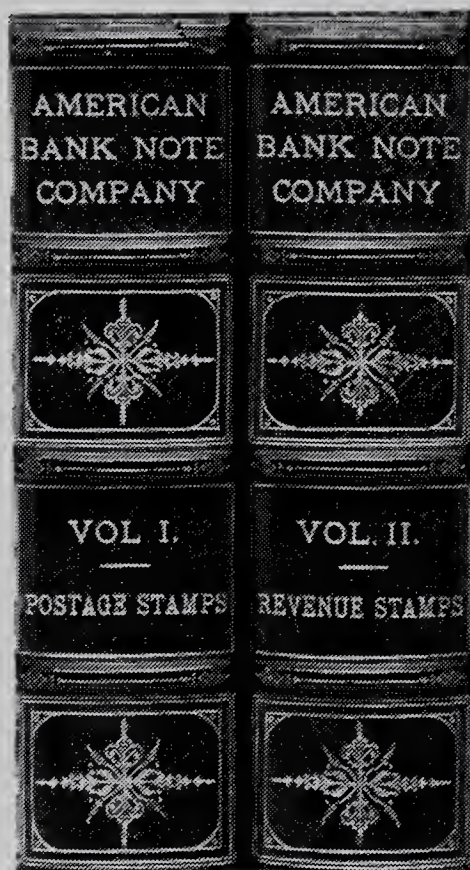


Danish Essays for Use in Oriental Telegraph Services

The intricacies of Cinderella/back-of-the-book material are always evident in Christie's Robson Lowe Bournemouth sales, a truism borne out by a group of items in the July 7, 1988 offering, as reported to us by Peter Collins. This group consists of a series of five hand-painted essays for stamps of the Great Northern Telegraph Co., a Danish firm that ran a telegraph service between Shanghai, Hong Kong, and Nagasaki in the 1870s. (They realized £375 plus 10% buyer's premium.) The portrait on the essays is that of Prof. H.C. Orsted, the Danish pioneer in electromagnetism.

Stamps for the concern in these designs were printed by the London printers Waterlow & Sons Ltd. on white wove paper with the head embossed. These stamps were never issued, apparently, although curiously, forgeries of them are known. Denominations of the prepared stamps are 25c, \$1, \$3 and \$10 in Hong Kong currency. An unused account book is said to exist in the company's archives headed "Accounts of Telegraph Stamps at the Great Northern Telegraph Station at Amoy," which suggests that all preparations had been made to issue the stamps for use. (The \$3 is somewhat taller than the \$10 essays and the name of the company at either side of the portrait is much bolder. This essay is a mock-up in yellowish-brown from a printed frame and head.)

**We are pleased to announce
the offering at public auction of
Proofs from The American Bank Note Company Archives
September 28, 1988**



An unprecedented offering of original postage and revenue stamp compositions prepared and bound by The American Bank Note Company in 1899. In addition to these two volumes of proof compositions, a group of framed stamp, paper currency and securities proofs, which originally hung on the walls of the Broad Street office in New York City, will be offered.

Catalogs for this historic offering of archival material from The American Bank Note Company will be illustrated in full color. Copies may be ordered for \$12 each. Please send check or money order to:



502 Park Avenue
New York, N.Y. 10022

**CHRISTIE'S
ROBSON LOWE**

8 King St., St. James's,
London SW1Y 6QT



A page from Volume I of The American Bank Note Company proof composition books, displaying the 1890 Issue and 1893 Columbian Issue card proofs with vignette of Columbus at center.



CHRISTIE'S
ROBSON LOWE

American Bank Note Begins Archive Dispersal with Christie's Sept. 28, 1988 Sale

by BARBARA R. MUELLER

FOR more than a decade past, philatelists have watched and bought as one great security printing firm after another has sold off its surplus archival material to maximize current profits. Initially there was heated debate about the wisdom of dispersing records, essays, and proofs to the four winds of the hobby, but collectors have now become inured to the practice and eagerly acquire the choice pieces to grace exhibition collections.

De La Rue, Waterlow, Bradbury, Wilkinson—and now the roll call includes American Bank Note. The Robson Lowe/Christie's firm of auctioneers has played a role in all the dispersals, so it was the logical choice of American to begin its "garage sale." It is not known if American still owned Bradbury, Wilkinson at the time the latter's archives were put on the market; perhaps it is building on its former subsidiary's experience, but with a different twist.

Rather than feed the material quietly into a great number of regular philatelic sales over a long period, ABN is starting with a big-name, blockbuster-type sale on Sept. 28, 1988 at Christie's New York galleries. Moreover, the material in this sale is not just an accumulation of working file proofs, but a limited number of artistic "collages" and "compositions." Let Christie's press release of June 20, 1988 tell the story—complete and unedited:

"Proof compositions of postage stamps, revenue stamps and paper currency printed by the American Bank Note Company will be offered by Christie's in New York in the early Fall. This will be the first time that archival material from the American Bank Note Company has been offered to the philatelic market.

"The compositions are collages made some time prior to 1899 in the bank note company's art school for apprentices. Proofs were cut to shape and mounted along with decorative vignettes and borders of lathework designs. Thirty-one gilt-edged pages of these compositions were preserved in two leather bindings, with Volume I entitled 'Postage Stamps,' and Volume II entitled 'Revenue Stamps.' Both books have 'American Bank Note Company/New York 1899' stamped on the spine in gold. Each page will be offered as a separate lot, then each volume individually, and finally as the two-volume set. If the bids on the individual pages total higher, then the books will be cut apart. Christie's and the American Bank Note Company feel that this procedure will give everyone, from specialists in specific countries to persons who want the whole group, an opportunity to bid.

"In the same sale there will be eleven large wall frames containing compositions of paper currency and security paper specimens and proofs, complemented by hundreds of stamp proofs arranged in a decorative manner. The items are mounted on canvas and surrounded by hardwood frames of handsome designs.

"Countries represented in the proofs include the United States, Hawaii, Canada, Newfoundland, and most nations of Central and South America. L. Owen McGehee, Senior Vice-President of American Bank Note's International Division, recalls that the two albums have remained in the Chairman's Office Collection since they were first made in competitions by art students at the company's school. He also stated that some of the frames had hung in the Design and Engraving Division at the company's Bronx plant at Hunts Point.

"American Bank Note Company's distinguished past is inseparable from the history of philately. Its roots go back to 1795, and its growth can be traced through seven predecessor companies which in 1858 became an association with the present title. In 1879, Continental Bank Note Company and National Bank Note Company joined American Bank Note Company in a consolidation, which through various shifts and realignments, continues to the



American Bank Note collage of U.S. State and Interior Department official stamps.



American Bank Note collage of U.S. newspaper stamps embellished by Executive Department stamps and other stamp vignettes.

present time. The company has printed bank notes for 115 countries and stamps for 25 countries, including the United States. Congress's requirement that, following the Columbian Exposition issue, all U.S. stamps were to be printed by the Bureau of Engraving and Printing, closed a colorful chapter in the history of American Bank Note Company and of philately. A statement from Calvin W. Aurand, Jr., President of the company, says in part, 'American Bank Note Company is pleased to have selected Christie's to orchestrate the disposition of the unique collages which we have had for many years. It is time to selectively give the public an opportunity to appreciate the work which we have accomplished over the years.'

"The sale is set for Wednesday, September 28th. Catalogs in full color will be available for \$12.00 each from Christie's Stamp Department, 502 Park Avenue, New York, N.Y. 10022."

As of this writing (early July) we have not seen either the catalogs or the actual material. Neither has there been any information about the nature of the syngraphic material. So our judgments are based on the photographs shown here and in the advertisement in this issue. It would appear that the proofs used in these collages/compositions are plate proofs—in normal colors?

Will buyers keep the items intact or break them up? Will some of the pages reveal hitherto unknown items? Will topicalists jump in and buy, for instance, the Columbian page, certainly a prime plum for the growing thematic centering on the 500th anniversary of the discovery of America?

Is this sale a trial balloon? If it meets the vendor's expectations, can we look forward to more dispersals, of conventional material as well as artistic compositions? It will be interesting, to say the least, to monitor further developments.

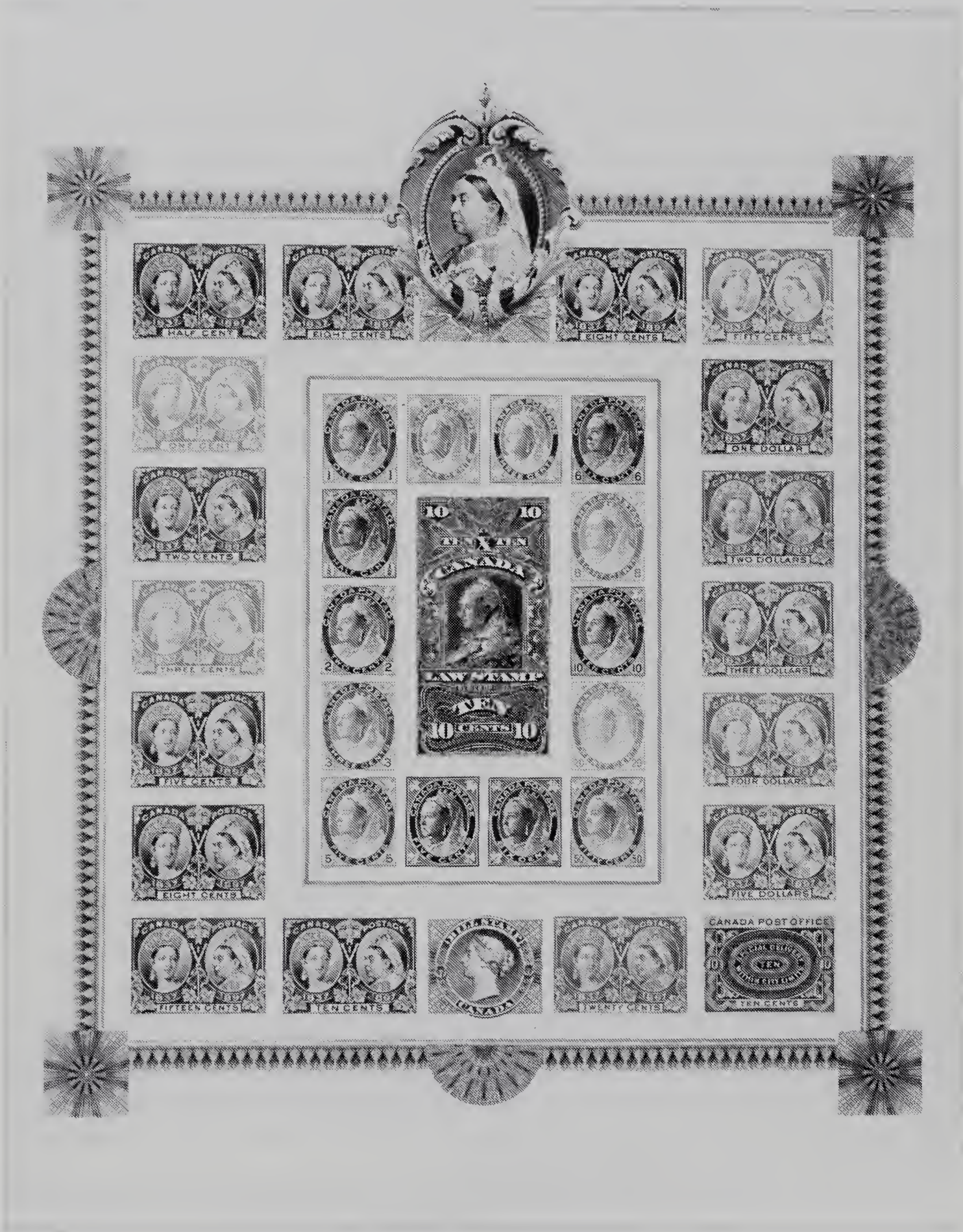
The American Bank Note Company Sale of Proofs Some comments on the forthcoming sale at Christie's, New York

by ROBERT H. PRATT

ON JUNE 20th, Christie's of 502 Park Avenue, New York, announced that they shall sell at auction various compositions of the proof renditions of postage stamps, revenue stamps, paper currency, and border art work of The American Bank Note Company. This is the first time that an American producer of security material has made some of its previous creations available to the collecting public. It is, indeed, an event that should be greeted with appropriate praise and enthusiastic response.

Before this, all that has been available has been selected material from engravers' scrap books, from the recipients of unreturned approval proofs and color trial proofs, from sales-inspired gifts, and in some cases from imperforate sheets retained for record purposes or used in displays. Now we are to be treated to the possibility of acquiring some more of this fabulous material, this time officially. There will be something for both the philatelist and the numismatist.

The material that is offered will come from two books of "collages" created by students in the company's art school for apprentices, probably during the period 1897 to 1899. While being billed as "collages," they might better be described as "compilations." Within the books



Canadian page from the American Bank Note book of collages.



Newfoundland page from the American Bank Note book of collages.

are pages of proofs, trimmed close to the outline of the design, most probably cut from imperforate plate proof sheets as they would provide an adequate supply in case of damage or other accident during preparation. These duties are usually from a set or related sets issued at about the same time and carefully inserted into receptacles in pages artfully created from the proofs and engine turning border material (lathework) from bank notes and bonds. In addition, some decorative vignettes are included. Each page is approximately $8\frac{7}{8}$ inches by $11\frac{7}{8}$ inches, and the books are about $11\frac{1}{16}$ by $3\frac{3}{4}$ inches.

There are two books. Volume I is titled "Postage Stamps" and Volume II, "Revenue Stamps." Thirty-one pages in all grace the two books. The books are labeled "American Bank Note Company/New York 1899" stamped into the spine in gold. A varying number of proofs will be on each page, depending on the issue or issues to be shown. For instance, there are 20 proofs and two vignettes on the Newfoundland 1897 page; 14 proofs and two vignettes on the United States Newspaper Stamp page; 40 proofs and no vignettes on the United States Department Stamp page; and 34 proofs and one vignette on the Canadian Jubilee and Queen Victoria Maple Leaf issues of 1897-1898 page. As other pages were not available as this is being written, the total number of proofs, etc. cannot be known. Possibly, in total, there may be about 800 proofs of various countries, issues and denominations available. These two books were the personal pride of the chairman of the company and are said to have remained in his office since their creation. It is obvious they would form a distinctive and exceptional manner of demonstrating the artistic and productive capabilities of the company.

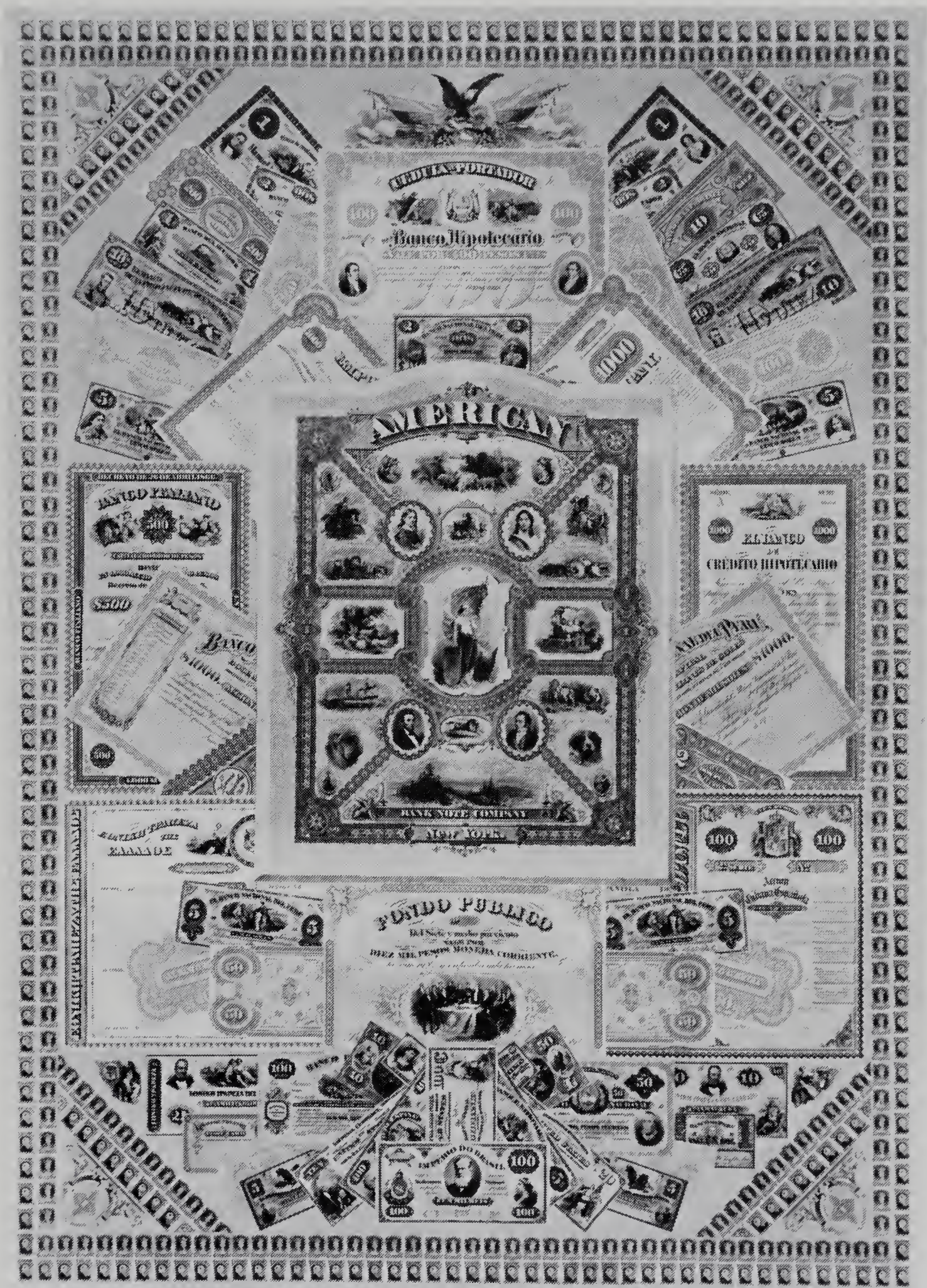
Paper Money Treats

For the paper money collector, a special treat is in store. There are 11 large wall frames, appearing like pictures within handsomely designed hardwood frames. These special frames were originally hung in the company's Design and Engraving Division at the Bronx Plant, Hunts Point. Included within the frames are compositions of paper currency, security paper specimens, proofs, etc., all embellished with complementary designs created by hundreds of stamp proofs arranged in an unusual decorative manner. The contents of each "picture" are unknown at this time.

There was, however, a display created by the American Bank Note Company and used for an exhibition in Australia around 1900, which was not returned to the States and was believed dismantled in Australia. A picture of it indicates that it was about 41 inches wide by 57 inches high. It contained 10 to 12 bonds (security paper), 25 to 30 articles of currency (some whole and some cut to conforming shapes probably to devalue the notes), several vignettes, and a double border made up of strips cut vertically and horizontally from page proofs of the stamps of Newfoundland and Nova Scotia. The imperforate stamps were in a deep green color, not the color of issue or of any known color trials for the values. There were 236 individual stamps of the 1873 blue Newfoundland 3¢ and 226 individual stamps of the Nova Scotia $8\frac{1}{2}$ ¢ 1860 stamp. Until this picture became available, the provenance of the plate proof of strips was unknown.

If the 11 large wall frames are like this one, there will be a deluge of plate proofs and currency notes and bonds on the market, presupposing that the wall frames fall into the hands of dealers rather than collectors. It is difficult to see how such a melange of different country currency notes and bonds would interest a collector of a given country. Let us hope that the catalogue, when available, will indicate otherwise. It would also be helpful if the pictures in the catalog were so detailed and clear that an inventory of the material on each frame could be prepared.

At the time these mementoes were created, American Bank Note Company had, by then, successfully designed, created, and manufactured stamps, currency and security paper for a number of countries. It is understood that issues from the United States; Hawaii; Canada,



The American Bank Note display frame created for an Australian exhibition at the turn of the century, which may be related to the wall frames being sold. A similar one with the same center but stamps only of Brazil was illustrated in the July/Sept. 1987 issue of *Bull's Eyes*, journal of the Brazil Philatelic Association.

Newfoundland, and many of the Provinces; and Central and South American nations are included. Probably the material from the countries represented on the American Bank Note trade sample sheets, in addition to the above, i.e. Mexico, Chile, Nicaragua, Salvador, Costa Rica, Peru, Brazil, Nova Scotia, and New Brunswick, are resident in these pages and frames.

Something About the Sale Itself

A full-color catalogue is being prepared for this auspicious sale. We can be indebted to Calvin W. Aurand Jr., president of The American Bank Note Company, for the decision to release to the collecting public the beautiful renditions of his firm's artists engravers, printers, and craftsmen. On Wednesday, September 28th, at the auction galleries of Christie's in New York, the sale will be held. The catalogue is available by requesting one from Christie's Stamp Department, 502 Park Avenue, New York, N.Y. 10022. It is priced at \$12.00 U.S.

Undoubtedly our membership will be well represented in person and by agent at the sale. The press release states, "Each page (of the Books) will be offered as a separate lot, then each volume individually, and finally as the two volume set. If the bids on the individual pages total higher, then the books will be cut apart." It would be disheartening to collectors if the alternate bid as outlined in the press release were to prevail. A bid as low as one increment above the combined total of the bids for the individual pages of one volume or the other, or of the pages of the two volumes together, could place the stamp pages in the hands of a dealer. The bank note company would gain little—the collectors would stand to lose much, with the profit going into the hands of the dealer, not the company. As collectors we would much rather see the company that created these beauties and maintained the collection for so long reap the benefit—not some dealer with credit and distribution facilities far greater than that of the individual collector. Perhaps it would be well to reconsider this proposal. If the 11 currency frames contain the same type of material as indicated for the Australian frame, it is obvious that these are dealer-oriented products. Here they will have their fun without interference from the collector. Why not let the collector have his place in the sun with the books?

Thank you, Mr. Aurand, and thank you, too, American Bank Note Company for allowing this material to come to the collecting public through official channels. We wish you and Christie's outstanding success in the sale.

Description of Contents of First Volume from "The Philatelist/P.J.G.B.", July/August 1988

The first volume is entitled POSTAGE STAMPS 1899 although the fifteen pages that follow contain many proofs of many stamps of an earlier date. The proofs are printed on card and mounted on the page with appropriate vignettes and decorative borders. The following is the list of the contents of each page in numerical order:

1. **Frontispiece:** Eagle with a background of a "Stars & Stripes" shield with the name of the company at the top and POSTAGE STAMPS 1899 at foot.
2. **Chile:** The vignette, at each of the four corners, the head die in circle of the 1867 issue. In the centre at top is the enlarged head of Columbus looking right, which was adapted in 1905 for the portrait on the 1 peso; but this may well have been used earlier on a bank note. In the centre below is a large portrait of General Manuel Blanco.

The top row of stamp proofs are the 1867 1c. (2), 5c. (2), 10c. and 20c. (2), the duplicates being in different colours. At the sides and foot there are twelve dies comprising the four values issued in 1877 with a duplicate of the 10c., and the 1878–1886 1c., 2c., 5c., 10c., 20c. (2) and 50c.

The central motif is an enlarged die of the Arms of Chile which appeared in the centre of the Postal Telegraph stamps issued in 1891.

3. **Peru:** The central die at the top is the head of Liberty as used on bank notes, flanked on each side by the 1874 5c. Arms produced by the National Bank Note Co., who later were taken over by the American Bank Note Co. In each upper corner is a proof of the 1874 1c. Sun God vignette of the 1874 issue and the lower corners have incomplete proofs of the contemporary postage due 1c.

At the sides are the A.B.C. 1895 1c. and two 5c. on the left, and on the right there are the unissued Postage Due 5 soles and two 10 soles of the same design. At the foot are three designs issued in 1897 to commemorate the opening of the new General Post Office.

In the centre are the 1874 1c. and 20c., the Postage Due 2c. (2), 5c. (2), 10c. and 20c., the last stamp being the National 1874 2c. with the U.P.U. overprints applied by the A.B.C. in 1883.

4. **Central America:** The corner vignettes are the portraits of President Bernardo Soto (top) taken from the centre of the Costa Rica 1888 Postal Fiscal, and President Simon Sam (lower) from the centre of the Haiti 1898 1c.

The centre four dies at the top are the Guatemala Quetzals, 1879 $\frac{1}{4}$ and 1 real, and 1881 5c. and 10c. At the top side panels are the Dominican Republic 1888 1c., 2c., 5c., 10c., 20c. and 1 peso, below which are the Venezuela 1893 Columbus Exhibition 25c. on each side. On the lower left are Costa Rica 1883 5c. and 1888 Postal Fiscal 5c. and 10c.; on the lower right are the 1883 1c. and 2c., with the 1887 5c. In the lower row are the 1883 10c. and 40c., the 1884 Postal Fiscal 1c. and 2c.

5. **Peru:** The corner vignettes are the Sun God taken from the centre of the 1874 1c. produced by the National Bank Note Co., and the completed designs of the contemporary 1c., 2c. (2), 5c. (2) and 20c. are shown at the sides. The central motif is the Arms of Peru as they appeared on a bank note.

Three proofs of the 1895 Liberty design appear below the issued 50c. and two examples of the unissued 10 soles. The 1896 portrait issue includes the Atahualpa 1c., Pizarro 5c., 10c., and 20c., and de la Mar 50c., 1 sol and 2 soles.

6. **Hawaii:** The corner proofs are the 1883 \$1 showing Queen Emma. Above the centre of the top frame is the envelope 1884 10c., matched below by the 4c. Projecting right and left are the 1894 1c. and 2c. In the centre is the complete set of six 1896 Official stamps issued for the Department of Foreign Affairs. Around are eighteen proofs, the first seven of which were produced by the National Bank Note Co. — 1864 2c., 1865 50c., 1871 1c., 6c., 18c., 1876 2c. and 12c.

The American Bank Note Company's productions are 1882 1c., 10c., 15c.; 1883 25c. (2), 50c., \$1; 1890 2c., 1894 5c., 10c., 25c.

7. **South & Central America:** In the main these are Brazil, the corner vignettes being four proofs of the centre of the 1878 Dom Petro 100 reis. In the centre there is a block of sixteen Brazil Dom Pedro comprising 1866 10r., 80r. (2), 100 r.; 1878 10r. (2), 50r. (2), 80r., 100r., 200r. (2), 260r., 300r., 700r., and 1000r.

At the top centre there is a portrait of Liberty as it appears on bank notes, flanked by the Nicaragua 1867 1c. and 10c.

The side panels are from Bolivia, at left 1868 10c., 20c.; 1878 100c.; 1887 1c., 2c.; at right 1878 5c. (2), 10c., 20c. and 50c. At the foot is the 1867 set of El Salvador, $\frac{1}{2}$, 1, 2 and 4 reales.

8. **United States of America — 1873 Officials:** In the centre at top and foot are proofs with fancy patterned surrounds of the State 30c., and 90c. The Interior issue is represented in the border by 1c. (2), 2c. (3), 3c. (2), 6c. (2), 10c. (2), 12c. (2), 15c. (2), 24c. (2) and 30c.

In the centre is a composite block of the State \$2, \$5, \$10 and \$20, around which are arranged the 1c. (2), 2c. (2), 3c. (2), 6c. (2), 7c. (2), 10c., 12c., 15c., 24c., 30c., 90c.

9. **United States of America — 1873 Officials:** In the centre at top and foot are proofs with fancy patterned surrounds of the Navy 6c. and 10c. and the corners have proofs of the 2c., 3c., 10c. and 12c.

Outside the central frame are the Justice 10c., 12c., 15c. and 30c., these stamps being separated by the vignette of the head of Commodore Perry from the 90c. value in a vertical engine-turned background.

In the centre is a set of eleven values of the Navy 1c. to 90c., with a duplicate of the top value.

10. **United States of America—Newspaper Stamps:** There are four proofs with fancy surrounds protruding from the frame—top-head of Franklin from the 1c., left-Executive 6c., right-Executive 10c.

In the centre are twelve values of the 1875 Newspaper stamps, produced by the Continental Bank Note Co. before they amalgamated with the A.B.C. The values are 6c., 24c., 60c., 72c., \$1.92, \$3, \$6, \$9, \$12, \$36, \$48 and \$60.

11. **United States of America 1870–1890:** The central portrait at the top centre is that of Washington, as seen on the bank notes. In the four corners are proofs of the 90c. Perry from the plate made by the National Bank Note Co. in 1870. Inside the frame are the 1873 Continental Bank Note Co. 1c., 2c., 6c., 7c., 12c., 15c., 24c., 30c., and 90c. and those issues that appeared after this company amalgamated with the American Bank Note Co. on 4 February 1879. These were the 1881 re-engraved 3c., the 1882 5c. Garfield, the new 1883 2c. and 4c. and the 1887–1888 new colours and the new 1c.

In the centre are the eleven values of the 1890 small portraits with a duplicate 30c.

12. **United States of America—Columbus 400th Anniversary:** Celebrated by the Chicago Exhibition. In the centre is the bank note portrait of Columbus which appeared in reversed and miniature form on the Chilean 1905 issue 10c. to 50c. This is surrounded by a complete set of sixteen of the 1893 Columbus issue.

The vignettes in each of the four corners are the central die of the 1890 portrait of Commodore Perry that appeared on the \$1. Above the frame are the 1890 2c., 4c., and below, the 5c. and 6c.

13. **A Portrait Gallery:** The central motif is Liberty from a banknote design. In the corners are die proofs of the Venezuela 1893 5c. (at top) and 10c. (at foot) centres with a fancy surround.

In a large circle are thirty overlapping designs of the following countries.

Argentina:	1873 4c. 1884 2c.
Costa Rica:	1883 10c. 1887 10c.
Hawaii:	1883 \$1
Honduras:	1889 1c., ½r., 2r., 4r., 1 peso
Newfoundland:	1897 ½c.
U.S.A.:	1883 4c.
Venezuela:	1882–88 Escuelas 5c., 10c., 25c., 50c., 1b., 3b., 10b., 20b. (2)
	1882 Correos 5c., 10c., 50c., 1b.
	1893 Correos 5c., 10c., 25c., 50c., 1b.

14. **British North America:** At top centre is a framed portrait of King Edward VII when Prince of Wales above the Newfoundland 1 cent postcard showing the Prince as a boy in Highland costume. At each side is the vignette portrait of Queen Victoria with the legend BILL STAMP CANADA and a fancy surround. The stamps shown are

Canada:	1857 7½d.; 1858 ½d. (2); 1859 1c., 10c. (2), 12½c., 17c.; 1864 2c.
New Brunswick:	1860–63 2c. (2), 5c. Connell, 5c. Queen, 10c. (2), 17½c.
Newfoundland:	1870 3c. (2), 6c. (2)
Nova Scotia:	1860 2c. (3), 5c., 8½c. (2), 10c., 12½c.

15. **Newfoundland:** The same central portrait of King Edward VII as Prince of Wales is at the top of the page, and the portrait of the widowed Empress Victoria used on banknotes is in the centre. The four corner vignettes are the Imperial Crown set against a rayed background.

There are two stamp issues, the set of fourteen pictorial values issued in 1897 to celebrate the 400th anniversary of the discovery of Newfoundland and the 60th anniversary of the reign of Queen Victoria. The second issue is the Royal portraits set which appeared in 1897 and 1898, six stamps with both colours of the 1c.

16. **Canada:** The central portrait at the top of the page is the enlarged Queen Empress which was used on the 1897 Tobacco Tax Stamp and, of which the detail was used on the right half of the 1897 Jubilee issue. The proofs shown are the 1897 Jubilee set of sixteen with two duplicates of the

8c. but no 6c.; the 1897 maple leaves 3c., 5c., 6c. and 8c.; the 1898 numerals ½c. to the unissued 50c. but without the 7c. which was not issued until 1902. In the centre is the 1897 10c. Law Stamp; below is the vignette of the Queen's head and the legend BILL STAMP CANADA, and in the lower right corner is the 1898 Special Delivery 10c.

Readers should be aware that the above descriptions were made by the Christie's Robson Lowe organization and that the terminology used may be debatable, i.e., the differentiation between "dies" and plate proofs. Actual examination of the material plus historical study may be necessary to categorize correctly some of the items. Also, what may seem to be apparent conflicts in definition may be only differences between U.S. and British philatelic usage. At any rate, this is a caveat.



A Haitian Whatizit! Philatelic or Numismatic?

by F. BURTON SELLERS

DURING the CAPEX show the illustrated item was purchased from a British dealer. It is certainly the product of the Compagnie Francaise des Papiers Monnaie of Paris, as they produced the Haitian stamps of the type (Scott Type A11) appearing at the right of this "whatizit." This stamp issue, the only one of Haiti on watermarked paper, is described in detail in the author's article in the November-December 1988 issue of the *Collectors Club Philatelist*.

While the item at the right is clearly a proof (essay?) of the design of the issued stamps of 1898, but without the denomination, the engraved item at the left is a mystery to the author. It appears to be clearly French-related, for some of the monuments and buildings in the background are identifiable as being in Paris. The tall monument just to the left of the scepter and protruding above the back of the chair is believed to be the column in the Place Vendome. The larger of the two buildings at right above the lady's arm is the Hotel des Invalides which houses Napoleon's tomb. The building to its left is also familiar and may be the Tour St. Jacques or one of the Parisian churches.

Although the seated figure bears some resemblance to the "Rights of Man" figure of France's Scott Types A17 and A19, frankly to the author it looks more British! From the overall size of this vignette it obviously was not made for a postage stamp, but may have been designed for paper money or other security document. The paper of this item is thin but soft wove and is neither gummed nor watermarked. Some expert versed in French philately or numismatics may have an opinion as to what this item really is. Reader input is earnestly sought.



Finished, multicolored version of Bank of England exhibition souvenir experimental note.

More on the Bank of England “Test Note”

SINCE publication of *Journal* 177 with its article “As Good as Gold” on 300 years of British bank note design, a finished version of the experimental or test note that illustrated it has been submitted by Edgar Lewy. The unfinished version was printed on peach-colored paper in varying intensities of green. The finished version includes several other colors including a brownish tint in the sinuous ribbon and scrollwork at lower right and the same color in the left half of the rosette to the left of the portrait; also a steel blue tint for the right vertical border scroll, the boxed E at upper right, the E in the rosette at bottom left, and the EXPER of “Experimental.” The IMENT is in the brown and the AL in green. Naturally these colors carry over into the portrait, giving more fleshy tones to the skin and lips, brown eyes, and rather bluish gray hair. This note is illustrated here in the hope that the differences from the one in 177 are apparent. Considering that the notes were produced on a hand press, the registration is remarkable.

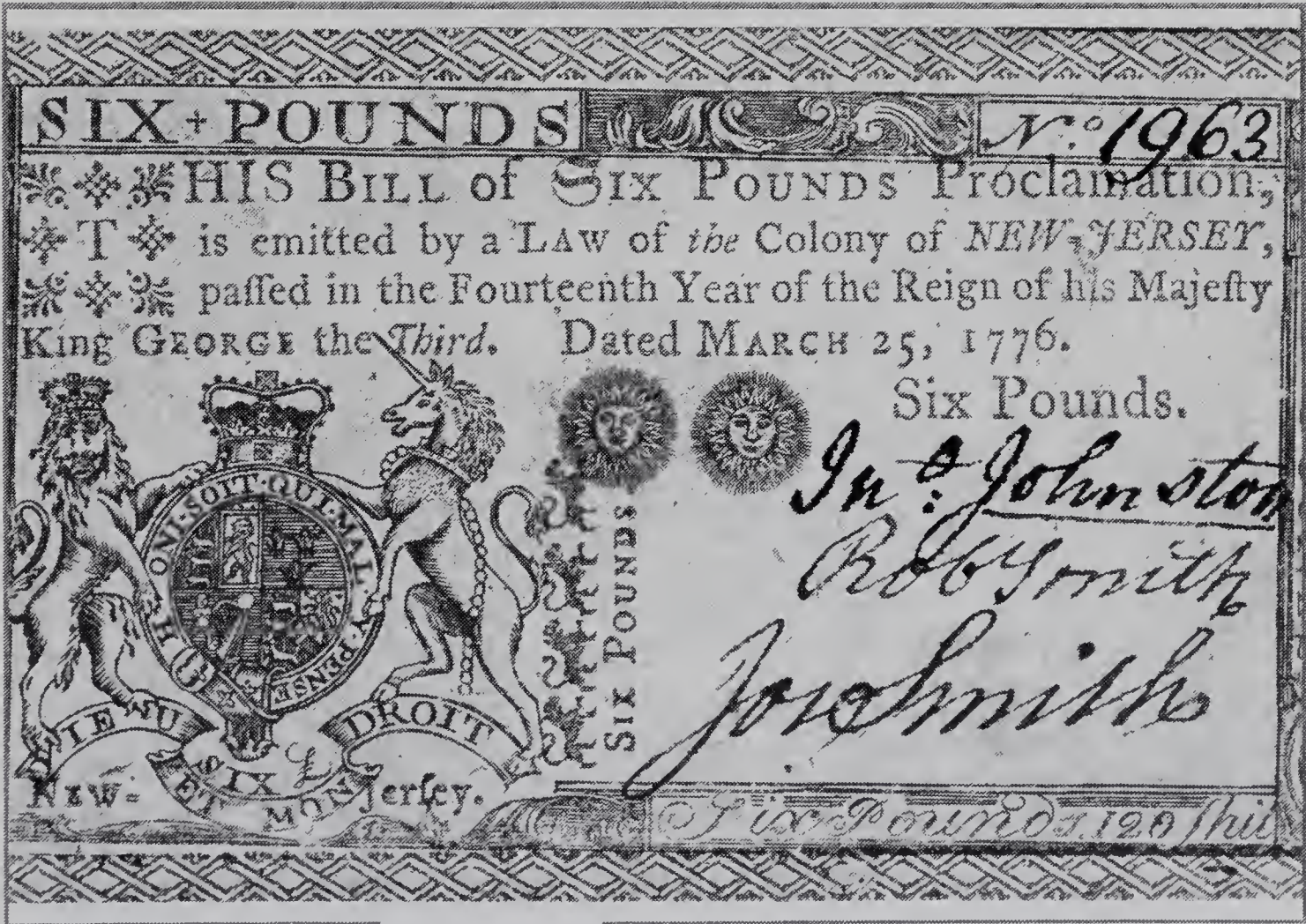
Incidentally, Mr. Lewy takes issue with the implication in the original article that the dealer-suggested price of \$50 for the “rare test note” was too high. He writes, “I think that in view of the rarity of the piece it’ll go further and higher especially as the dollar tumbles. Attendance at the show [at the British Museum in 1987] was light (no exact figures but there was nothing like a crowd on the two or three times we entered); the press did not operate each time, and the notes were stacked away out of sight in a cupboard. Unless you knew they existed, and asked one of the attendants from the Museum staff, you would not know about them or be able to obtain one. Verb sap.”

Other Souvenirs from the Bank of England & British Museum

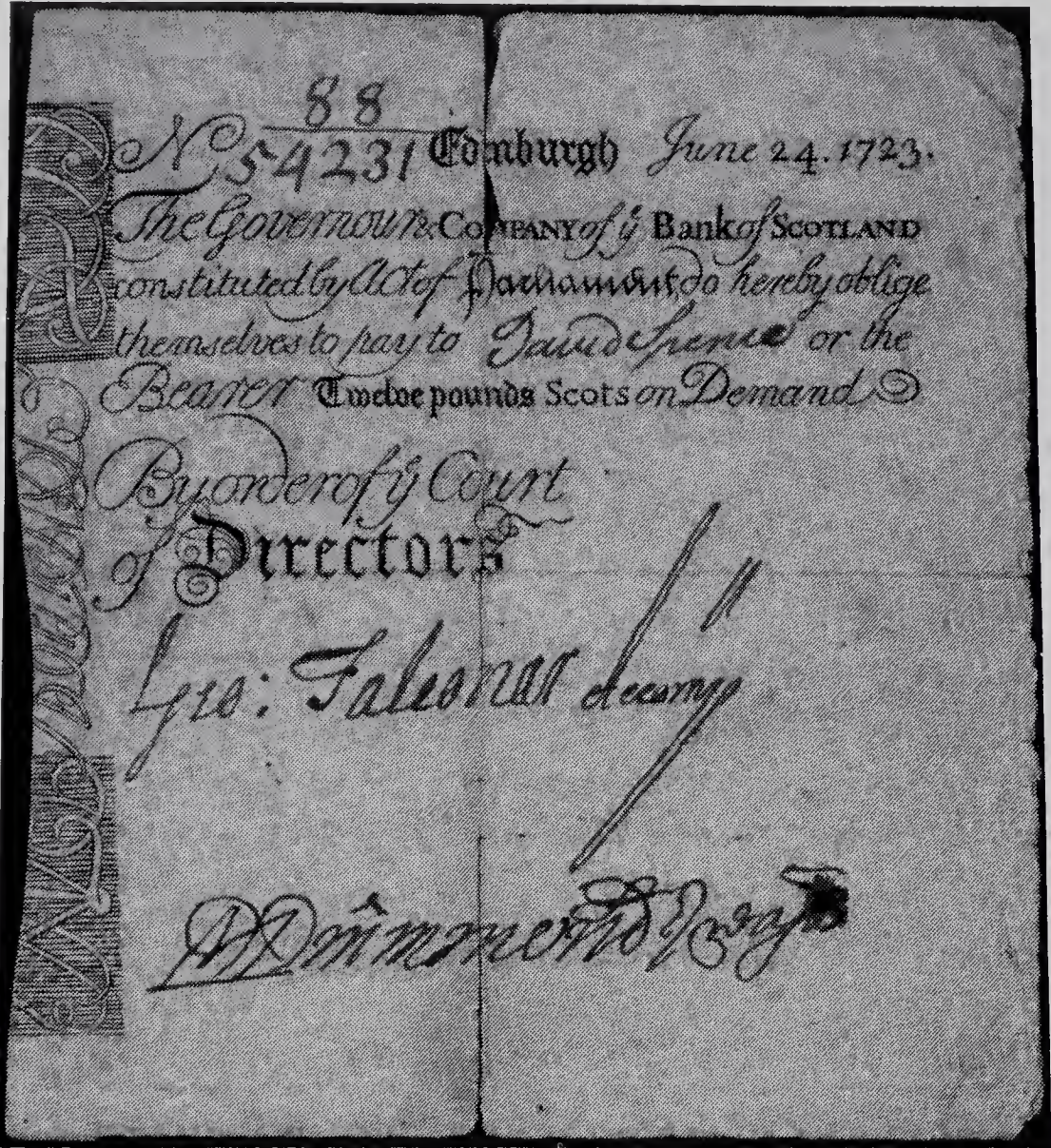
Mr. Lewy also sent along a set of four full color post cards from the British Museum bookstand which are syngraphic-related. No. 1 is a reproduction of original artwork for a 100



No. 1.



No. 2.



No. 3

No. 4.



pound note of the Royal Bank of Scotland ca. 1860 incorporating a red security overlay. No. 2 is a New Jersey Colonial note detail from a six pound bill of credit, Mar. 25, 1776 (red and blue). No. 3 is a black and white Bank of Scotland note for one pound sterling or twelve Scots, 1723, signed by the treasurer of the Bank, David Drummond, an ardent Jacobite. No. 4 is a full color reproduction of a famous cartoon drawing by James Gillray, "Political Ravishment or The Old Lady of Threadneedle Street in Danger!" The first Bank of England one pound notes were issued in 1797, the date of this drawing also, to replace scarce coins when the costs of war with France drained the Bank's gold reserves. In the cartoon William Pitt, the Prime Minister, is plundering the coin-filled pockets of a personified Bank whose dress is made of the new one pound notes.

Mr. Lewy further reports, "Chatting with the BM/BE folks, it transpired that a) they are rebuilding the British Museum in Threadneedle St. so it's closed to the public until about 1990, and b) a new E series of notes is on the way, probably in denominations of 5, 10, 20, 50, and 100 pounds. No details yet. You know how long it takes these particular mills to grind."

Finally, he sent along an elaborate publication from the Bank of England called *The Story of The St. Paul's Drawing on the reverse of the £50 note*. It measures $8\frac{1}{4}'' \times 11\frac{1}{2}''$ and consists of 20 glossy, profusely illustrated pages plus a gorgeous dark blue cover with a reverse drawing on the dome of St. Paul's Cathedral. The preface is a synopsis of the purpose of the book:

When Sir Christopher Wren was chosen as the subject for the back of the Bank of England £50 note it was decided to depict St. Paul's Cathedral and the North Bank of the Thames as the main pictorial element of the design. This book has been compiled by the Bank's Artist-Designer to show the extent of research undertaken to produce a unique drawing of St. Paul's Cathedral, the City churches and the riverside buildings as they would have appeared in the 18th century.

Originally it was intended to use for the design an engraving of the Cathedral and the North Bank of the Thames made in 1749 by the Buck brothers but, on closer examination, it was found to have certain inaccuracies. It was decided, therefore, to create a new drawing based on the view shown by the Buck brothers, but with greater attention to accuracy of detail and proportion.

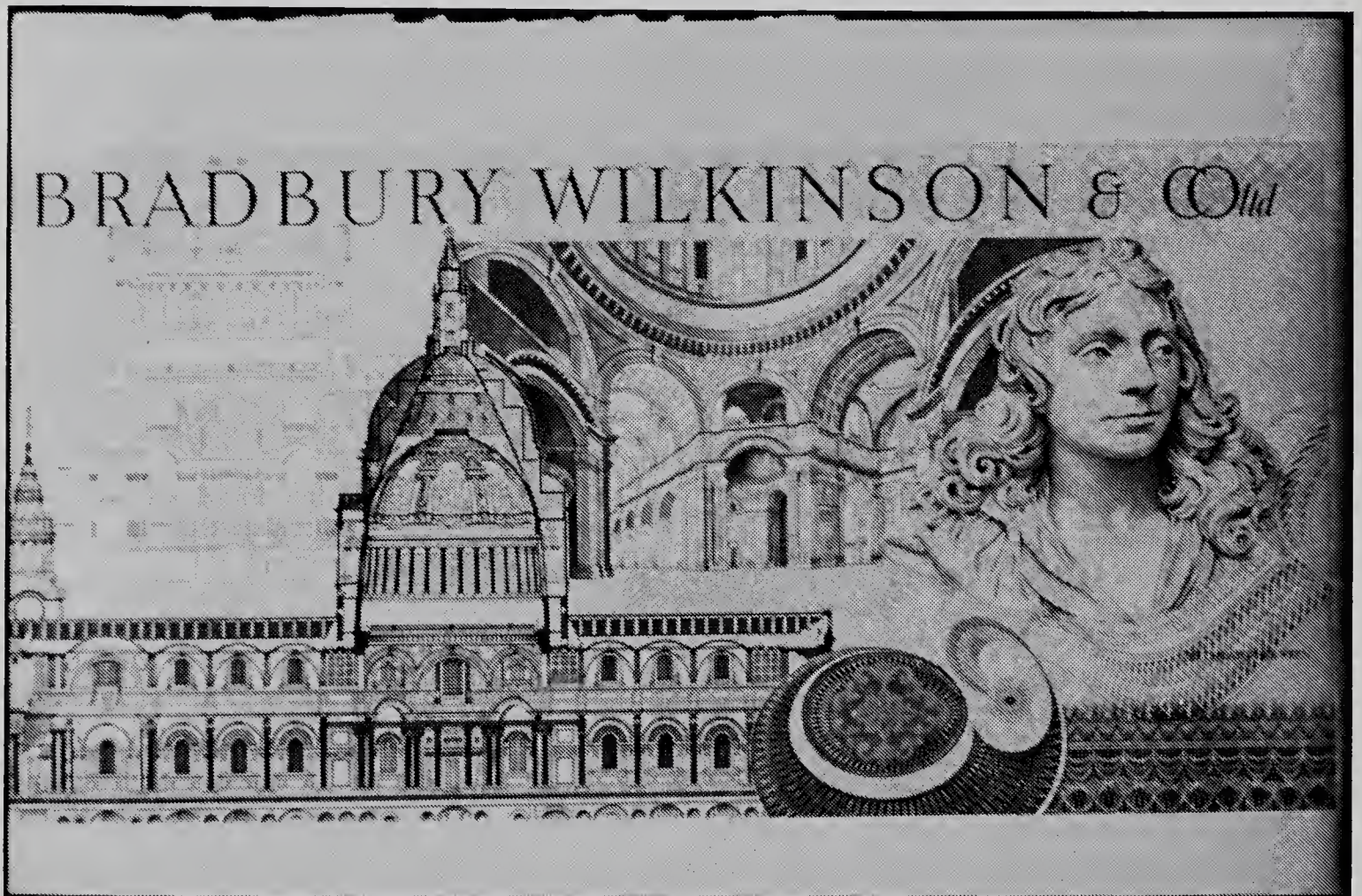
Extensive research was carried out on building styles of the period, covering types of windows, doors and chimneys. It was also necessary to find out what trades were plied along the riverbank so that the Buck engraving could be interpreted in more detail. Intricacies of rigging and types of ships used on this part of the river were also included in the programme of research.

The Drawing itself, measuring $35\frac{1}{2}$ inches $\times$ 24 inches, was done in pencil and took over six months to complete. This Drawing was then used as the basis for the engraving which appears on the reverse of the Bank of England £50 note.

The most familiar of the Bank's responsibilities is issuing banknotes. The value of all the notes in public hands is about £10,000 million. To maintain the note issue in a clean condition about eight million new notes are printed daily, and about the same number of old ones burned at the Bank's Printing Works in Essex. On average, each new one pound note will last only nine or ten months before it is returned to the Bank as unfit for further use.

Bradbury, Wilkinson Sample Note With St. Paul's/Wren Motif

Related to the Bank of England's story of the development of the St. Paul's motif on its 50 pound note is this sample note from the Mike Crabb collection. Judging by the style of art, it must be of fairly recent origin; did it appear while BW was still a subsidiary of American Bank Note? At any rate, it shows interior and exterior views of St. Paul's along with a picture of Sir Christopher Wren. One wonders whether its design was inspired by the Bank of England note or whether the Bank was inspired by the sample design. At any rate, it is a beautiful demonstration of intaglio bank note printing, in several colors, largely varying tints of blue and light brown.



Looking for an Original Source of Supply?

Afghanistan — Bangladesh — Bhutan — India/States — Maldives — Nepal — Pakistan — Sri Lanka — Tibet — and other Asian, African, Middle East countries.

Whether you require a single rarity or bulk modern STAMPS, PAPER MONEY, COINS, MEDALS, PROOFS & SPECIMENS, it will pay you to contact us. Write today for your FREE wholesale/retail list and public auction catalog (held three times yearly) at Dept. S & C.,

Rajesh Kumar Lodha

GPO Box #3609

Kathmandu 7101, Nepal, Asia Telex: 2270 Natraj NP

THIS STAMP BEARS THE
 PORTRAIT OF
General Zachary Taylor,
 12th President of the United States.

Issued in 1878, on watermark paper
 with initials U. S. I. R., ("United States
 Internal Revenue") engraved by the
 Bureau of Engraving and Printing and
 is one of a series of over 500 varieties
 purchased by

Messrs. Deats & Sterling,
 AUGUST, 1890,
 From the Treasury Department.

50,000 of these Stamps will be
 distributed **FREE TO ALL** who visit
 the display of

STAMP BEARS THE
 PORTRAIT OF
Zachary Taylor,
 President of the United States.
 In 1878, on watermark paper
 is U. S. I. R., ("United States
 Internal Revenue") engraved by the
 Bureau of Engraving and Printing and
 is a series of over 500 varieties
 purchased by

Deats & Sterling,
 AUGUST, 1890,

TRENTON, N. J.
SEPT. 28 TO OCT. 2, 1891.

Footnote to the Taylor Taxpaid Revenue
 as illustrated in *Journal* 177, page 43

New EPS'er Louis Zell notes that he has several of the Distillery Warehouse taxpaid revenues with the portrait of Zachary Taylor in his collection of the Taylor postage stamps. Firmly attached to the back of one is the advertisement reproduced here. Deats & Sterling, of course, are well known as the purchasers of the taxpaid revenue remainders from the government. One wonders what the display mentioned was; unfortunately, a clipping of the top portion of the ad was pasted at right angles to the bottom of the ad.

Secretary's Report

by Barbara R. Mueller, Promotional Secretary
225 S. Fischer Ave., Jefferson, WI 53549

Members Admitted

- 1728 Bird, Michael M., Quickfix, G/4th AVN, APO, New York, NY 09185-2381 (U.S. revenues), by David McGuire
1729 Stanley, Marcel C., P.O. Box 219, Waikanae, New Zealand (Chalon heads), by Barbara R. Mueller

Reinstatement

- 1401 Draisner, Max, 252 W. 76th St., New York, NY 10023

Deceased

- 1644 Morgau, Boris

Change of Address

- 1662 Rosenthal, Jack, KTWQ Radio Bldg., 150 N. Nichols Ave., Casper, WY 82601
1723 Buss, Lt. Michael D., Engineer Officer, USS CIMARRON (AO 177), FPO, San Francisco, CA 96662-3018
1698 Rod, Steven J., P.O. Box 432
1520 Orzano, John, Box 609, Islip, NY 11751
1707 Ostrander, Ben, P.O. Box 140005, Austin, TX 78714-0005
1683 Hessler, Gene, P.O. Box 8147, St. Louis, MO 63156

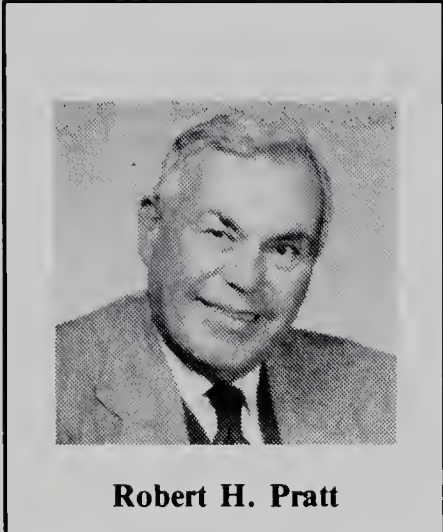
Dropped—Non-Payment of Dues

- | | |
|-------------------------|--------------------------|
| 1136 Cole, Walter | 1692 Joan, Richard S. |
| 1456 Fiskin, Ned L. | 1687 Lipman, Le Roy, Jr. |
| 1700 Huard, Serge | 1489 Mendlowitz, Edward |
| 1660 Karbo, Stephen | 297 Philamatic Center |
| 1577 Payne, Richard | 1705 Severson, Don R. |
| 1240 Corrigan, Bruce G. | 1699 Waller, Robert A. |
| 1350 Higbee, Everett J. | 1655 Ulbrich, Richard J. |

EPJ Awarded Vermeil Medal

At the 12th Annual Philatelic Literature Fair held by the Cardinal Spellman Philatelic Museum, Inc. in April 1988, *The Essay-Proof Journal* received the very significant award of a vermeil medal. Because of the "split personality" of the *Journal*, split between two separate but related collecting hobbies, we do not often enter philatelic literature competitions. However, The Cardinal Spellman Fair is more educational and promotional than most competitions, as it is arranged to show the viewer what literature is available on a wide variety of subjects. We appreciated this opportunity to participate and spread the *EPJ* message. BRM

PREXY'S PARAGRAPHS



Robert H. Pratt

It's time for another message of good cheer, helpful hints, and all that bosh. I have just been re-reading the Constitution of our Society. Article 2 is entitled "Objects," fair enough, although it would be more appropriate as "Objectives." However, I find it more compelling that it frankly states a MISSION, and also I feel a directive to all of us, and a road map for the future course of our Society. In part it reads: "The objects of this Society shall be the promotion of collecting and the study of the essays and proofs of stamps and paper money of all nations;—the acquisition and maintenance of a library and *reference material* pertaining to our

objects; the receiving and holding by gift, devise, or purchase of same for the benefit of our members, but in no instances for pecuniary profit... ", etc.

All of us are collectors and many are students. How many are recorders of their finds so that future members may enjoy the results of their hard-won knowledge? This can be done in several ways: by being authors of pertinent papers; by making copies of pages or special material on one of the many copy machines available; or by photographic records which can be in black and white prints or perchance in COLOR SLIDES of separate material or mounted pages arranged in story array. Where could this material be kept? Another good question. I would like to hear suggestions from the membership. A library of our own requires someone to attend to it, to make and maintain a record of all within it, to protect it and to nurture it. A small group, such as we are, might find this onerous. It has been suggested that the APS Library might be willing to act for us, and to provide a home for whatever we produce. What say you folk—I will be happy to hear!

How have I recorded my treasures? I have "copy machine" copies of each page of the collection. These reside at home while the goodies calmly repose in a bank vault. They provide an ever-present means of defining and illustrating what I have. They cover proofs, stamps and covers—also other corollary material. In addition, I also have a full set of color slides of each page and enlargements of certain rare covers and proof material. These give me the color reference that the black and white copies omit. In addition, some of the material is kept on black and white prints with various enlargements. I thus am not suggesting anything I would not do myself. What do you have? AND what do you suggest?

ROBERT H. PRATT, *President*



WANT LIST FOR ROBT STENDEL

U.S. POSTAL CARD ESSAYS: I will pay \$1,300 each for UX1E-I, J, L, M, or N. I also need UX4E-A, B, Ca, Cb, and D. UX4E-K, L, Na, O. UX5E-A, B, C, Db, AA, AB, AC, I, H, UX5aE-A. UX5E-D through G with "Specimen". MO-1 & UY1E-U. UX7 Trial colors and UX 7 with "Sample." Write **Robt. Stendel, Box 1218, Park Ridge, IL 60068** for payment details.

COMPREHENSIVE STOCK OF

U.S. (and few B.N.A.) ESSAYS
(especially 1851-57, 1869 and Banknotes)
and PROOFS (including Trial Colors)
and SPECIMEN Overprints
Available to you an approval
Your specific want list appreciated.

Installment Payment Terms If Desired
(No Interest or Carrying Charges)

JACK E. MOLESWORTH, INC.

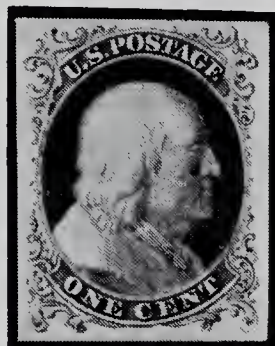
	88 BEACON STREET	
SPA	BOSTON, MASS. 02108	APS
CSA	Phone (617) 523-2522	EPS



Sooner or later—
you will probably give
consideration to the sale
of your collection. When
you do, why not contact a
leader in your field. . . .

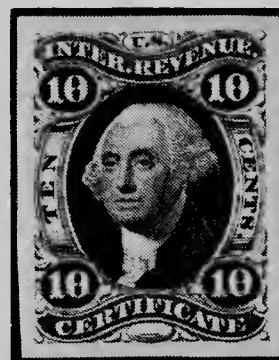
Richard Taylor
700 SPRINGMILL STREET
MANSFIELD, OHIO 44903

Proofs and Essays a Specialty



We know the field
We know the market
We have the material

Die Proofs...Plate Proofs
Trial Color Proofs...Atlantas
Regular Issues...Back Of
The Book...Essays



Attendance at Most Major
Philatelic Events
Philip T. Bansner...
Albert F. Chang
William T. Crowe...

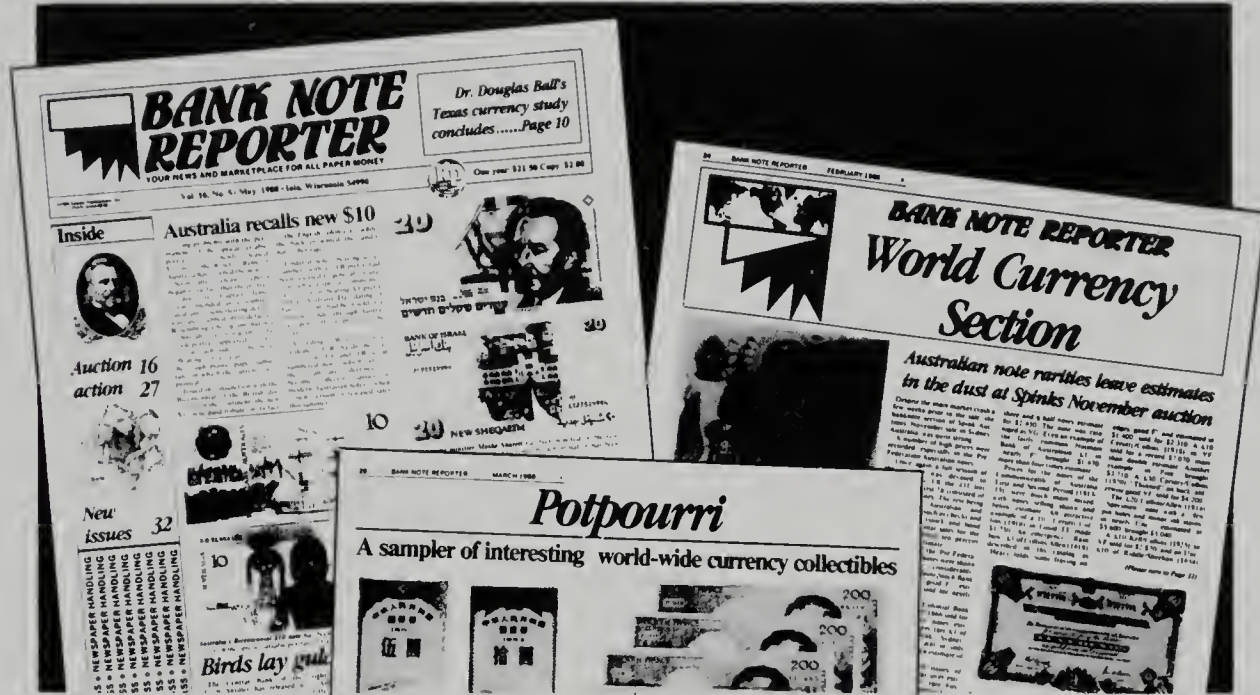


THE EMPIRE GROUP, INC.
P.O. BOX 2529
WEST LAWN, PA 19609
(215) 678-5000



ESSAY PROOF COLLECTORS!

Bank Note Reporter is for you!



Essay/Proof collectors! Get more news of your particular collecting interest, every month, in **Bank Note Reporter**.

Bank Note Reporter is the only independently produced publication that blankets the entire paper money spectrum. You'll get all the news you need. And, you'll find it a convenient way to keep current on U.S. and world notes, plus all other related fiscal paper.

Bank Note Reporter is your one-stop paper money information source. Make sure you're in the know, by entering your subscription now.

Take advantage of our special half-year offer. Or request a free sample issue (U.S. addresses only).

Mail to: **Bank Note Reporter**
Circulation Dept.
700 E. State St., Iola, WI 54990

Enter my **Bank Note Reporter** subscription as follows:

- () New
() Renewal/Extension (attach your mailing label)
() 1/2 year (6 issues)\$10.95
Foreign addresses send \$15.95. Payable in U.S. funds.
() Send me a free sample issue (U.S. addresses only)
() Check or money order (to **Bank Note Reporter**)

Name _____

Address _____

City _____

State _____ Zip _____

() MasterCard/VISA

Credit Card No. _____

Expires: Mo. _____ Yr. _____

Signature _____

Note: Charge orders will be billed as Krause Publications.

BV4

HARMERS INTERNATIONAL



WHEN YOU ARE READY TO SELL ...HARMERS MAKES THAT IMPORTANT DIFFERENCE

The expertise of the Harmer professional staffs in New York and London, if added up, would total approximately 400 years!

Your stamps will know the difference. And so will you when the Harmer know-how brings you top return for your single rarities or collections.

Send for our free brochure "Philatelic Selling" which describes the comprehensive services available from Harmers. Then, should you have any questions regarding our Auction, Private Treaty, or outright sale, call, in New York, our

SELLER'S TOLL FREE NUMBER
(800) 223-6076

HARMERS of New York Inc.
14-16 East 33rd Street, New York, NY 10016
Cable: Harmersale New York Tel. (212) 869-5400

HARMERS of London
Stamp Auctioneers Ltd.
91 New Bond St., London
W1A 4EH, England
Cable: Philatamel London W1
Tel. 01 629-0218